

# THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

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NOVEMBER 1, 1912.

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## ROYAL CHORAL SOCIETY. ROYAL ALBERT HALL.

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Conductor: SIR FREDERICK BRIDGE, C.V.O.

THURSDAY, NOVEMBER 28, 1912,  
AT 8 P.M.

FIRST PERFORMANCE IN LONDON OF  
SIR EDWARD ELGAR'S

NEW WORK,  
"THE MUSIC MAKERS"

MISS MURIEL FOSTER,

followed by

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Principal: Sir A. C. MACKENZIE, Mus.D., LL.D., F.R.A.M.

MICHAELMAS HALF-TERM begins Monday, November 4.

Fortnightly Concerts, Saturdays, November 9 and 23, at 8.  
Chamber Concert, Monday, November 25, at 3.

Broughton Packer Bath Scholarships—One for Violin Playing and one  
for Violoncello Playing—will be competed for on or about December 12.  
Last day for entry, November 20.

Sainton Scholarship for Violin-Playing, and George Mence Smith  
Scholarship for Singing, will be competed for on or about January 3.  
Last day for entry, December 12.

THE SPECIAL TRAINING COURSE FOR TEACHERS has  
now commenced. The Examination in connection therewith will be  
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Hon. Sec.: CHARLES MORLEY, Esq.

The HALF TERM will commence on Thursday, November 7.  
The EXAMINATION for ASSOCIATESHIP (A.R.C.M.) will  
commence on April 14, 1913.

Syllabus and official Entry Form may be obtained from

FRANK POWNALL, Registrar.

## THE ROYAL COLLEGE OF ORGANISTS.

Examination Regulations, List of College Publications, Lectures, &c.,  
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Entries for the March-April Examinations close Wednesday, February 5,  
1913.

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METROPOLITAN EXAMINATION, SEPTEMBER, 1912.

The following candidates have passed:—

IN SINGING.—As TEACHERS: Gladys Armitage, Charles Cyril Byers, Joseph William Rossington, Albert George Tidmarsh, Mary Wale, Nellie B. Waring.

AS PERFORMERS.—Olive Lizzie Bennett, Florence Annie Holborn, Eleanor Maud Jones, Alice Lewis, Margaret Ann McEwen, Diana Beatrice Massey Suckling, Eunice A. Watkins, Elizabeth H. B. Watt, Maggie Woods.

Examiners: Messrs. Henry Beauchamp, Edward Iles, Charles Phillips, and Arthur Thompson.

PIANOFORTE.—As PERFORMERS and TEACHERS: Leonard William Bowden, Jessie Bristol.

As TEACHERS.—Mary Asterley-Reddrop, Eleanor Constance Baldwin, Camilla C. H. Barrett, Lilian Emma Bant, Frederick Richard John Bennett, Bessie Jane Bird, Bisset, Margaret Lilian Booth, Lilian Eva Bostock, Lilian E. Bucke, Norman Buckley, Alice Maud Campbell, Winifred Muriel Claudia Cole, Hettie Maxwell Coole, Violette Cooper, Muriel Covington, Ethel Annie Cowling, Ernest Sydney Crabtree, Matthew Ivor Daniels, Walter Darlington, Doris Den Dauw, Gwendolen Davy, Nora Day, Hylda Vernon Dodgson, Lillian Mary Downes, Norman Edwards, Elinor Frances Falsshaw, Mary Green, Frances Annie Dewing Greenough, Margarita McCorkindale Hall, Blanche Rose Hamper, Razel Elizabeth Hargreaves, Frances Elizabeth Harris, Elsie Eleanor Hindle, Gertrude Elsie Holman, Marguerite Philipps Horton, Olive Dorothy Houchin, Annie Hyde, Enid I. Jacobson, Daisy Isabella Jarvis, Gladys Justice, Florence Lizzie Kershaw, Ethel Louise Kimpton, May Winifred King, Doris Emily West Lang, Dora Lucy La Trobe, Nora Christina Leggatt, Margaret Ellen Liggins, Dorothy Jocelyn Lovely, Alan Edwin May, Mary Evelyn McDowell, Thomas Johnston McLundie, Chrissy Hector Moir, Caroline Margaret Mortimer, Kathleen Florence Murphy, Winifred Marie Nash, Maurice Nettleton, Mabel Marianne Newland, Ethel Mary Palmer, Grace Ellis Parker, Doris Perkins, Beatrice Maud Phare, Frances Mildred Porter, Mabel Quick, Lilian I. Revell, Amy Mary Robertson, Tracy Arthur Robson, Ernest Roebuck, Henry Holyoake Sheldon, Olive Mary Simpson, Deicie Blanche Slape, Emily May Smith, Maud Victoria Steel, Mary Catherine Stewart, Catherine Elizabeth Tizard, Gladys Lilian Tydemann, Gladys Annie Vale, May Hazell Wade, Muriel Lucy Wakelin, Ethel Walker, Emily Kathleen Ward, Ernest Malcolm Watson, Hilda Muir Webster, Robert Whiteside, Margaret Beatty Williams, Jessie Witham, John Percy Woodcock, Hilda Mary Woods, Margaret Louisa Woods, Florence May Wordsworth, Ethel Maud Wright, Gertrude Mary Young.

As PERFORMERS.—Gertrude Bleasdale, Lottie Elliott, Minnie Wilson.

Examiners: Messrs. Carlo Albanesi, Oscar Beringer, Sydney Blackiston, Henry R. Evers, E. Howard-Jones, and Tobias Matthay.

ORGAN.—Robert Blades, Joseph Worsley Harrop, James Collison Parsons, Alfred Spencer-Jones.

Examiners: Messrs. G. F. Huntley, W. J. Kipps, and H. W. Richards.

VIOLIN.—As PERFORMERS and TEACHERS: Lilian Bonner, Mary Morgan, Ernest Albert Wiedfeld.

As TEACHERS: Ethel Bourne, Frederick Charles Victor Davis, William Henry Foster, Mary Stuart Lewis.

As PERFORMER: Grace Amy Walker.

VIOLA.—As a TEACHER: Lilian Mary Wilkins.

Examiners: Messrs. F. Corder, Spencer Dyke, Alfred Gibson, and Hans Wessely.

## ROYAL ACADEMY OF MUSIC.

EXAMINATION IN VOICE-CULTURE and CLASS-SINGING FOR CHILDREN, SEPTEMBER, 1912.

The following candidates were successful: Florence May Dixon, Violet Godfray, Lucy Beatrice Greathead, Olive Muriel Murray (Honours), Mary M. Timson, Elsie Tuddenham, Dorris B. Wood.

EXAMINERS: Dr. John E. Borland and Dr. Henry W. Richards.

## ROYAL ACADEMY OF MUSIC,

YORK GATE, MARVELERNE ROAD, N.W.

At the examination in connection with the SPECIAL TRAINING COURSE FOR TEACHERS, held in September—success at which entitles the candidate to the distinction of ASSOCIATESHIP of the R.A.M. (A.R.A.M.)—the following Candidates were SUCCESSFUL in all branches of the examination:—

NANCY GILFORD and MARY LANSDALL WRIGHT.

Examiners:—PIANOFORTE PLAYING and TEACHING—Messrs. Carlo Albanesi, Oscar Beringer, and Tobias Matthay; Mesdames Spencer Curwen, and Scott Gardner.

VOICE CULTURE, EAR-TRAINING, SIGHT-SINGING, and CLASS MANAGEMENT—Messrs. W. G. McNaught and Henry W. Richards.

MUSICAL ANALYSIS and HARMONY—Messrs. Stewart Macpherson and John B. McEwen.

PSYCHOLOGY—Professor John Adams.

F. W. RENAULT, Secretary.

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TWICKENHAM PHILHARMONIC SOCIETY, augmented by the Chorus of the Thames Valley Operatic Society. Coleridge-Taylor's "HIAWATHA," on Wednesday, Nov. 13th, at 8 p.m. Miss Dorothy Cook-Smith, Mr. Alfred Heather, Mr. Stewart Gardner. Conductor, Mr. Arthur Cowen (first appearance in London). Chorus and Orchestra, 200 performers. Tickets 5/-, 4/-, 2/6, and 1/-; Messrs. Chappell & Co., Ltd., Cramer & Co., and usual Agents.

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SATURDAY, November 16, 3 p.m.

The Ladies' College, Cheltenham.

MONDAY—TUESDAY, November 18 and 19, 7 p.m.

Leeds (place to be announced later).

WEDNESDAY, November 20 (Evening).

In the University, Manchester.

SATURDAY, November 23, 3 p.m.

At the Goldsmiths' College, New Cross Station.

MONDAY, November 25, 8.15 p.m.

In the Great Hall of the London University, South Kensington.

Further information may be obtained by post from Mr. P. B. INGHAM, Merchant Taylors' School, E.C.

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LECTURE by the Rev. NORL A. BONAVIA-HUNT, M.A., L.I.G.C.M.,  
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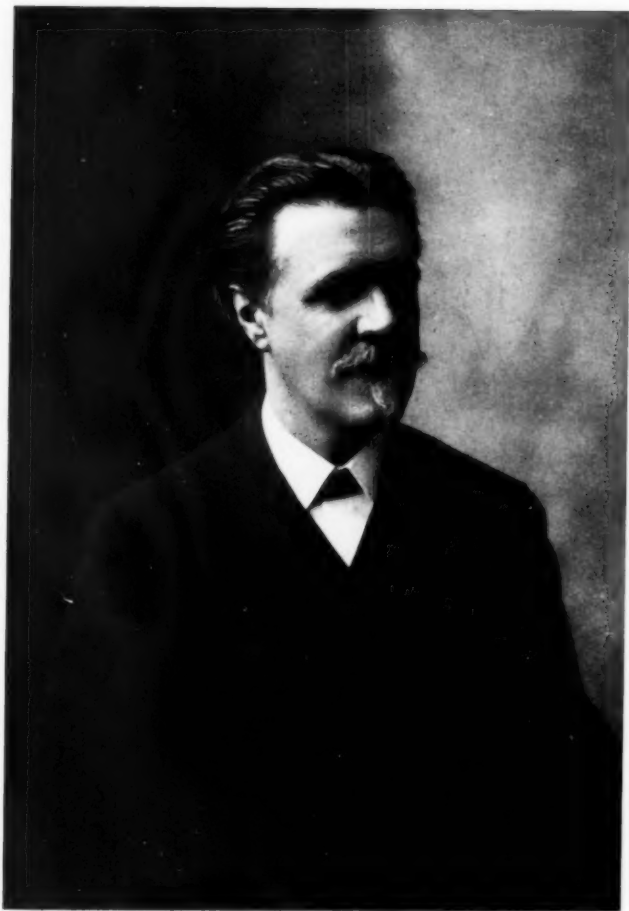


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# The Musical Times

## AND SINGING-CLASS CIRCULAR.

NOVEMBER 1, 1912.

### M. VINCENT D'INDY.

Among French composers of to-day M. Paul-Marie-Théodore-Vincent d'Indy (born in Paris, March 27, 1851) stands apart, a singularly noble, self-centred, commanding figure. He has many fervent admirers, and as many detractors: it would be difficult to find any music-lover whom he leaves indifferent—one may even go to the extent of saying that as an artist he inspires the greater part of the critically minded with sympathy and antipathy combined. But his most confirmed adversaries do not grudge him due respect.

Although his activity is manifold, and directed towards technical education and towards the propaganda of æsthetic (but not purely æsthetic) doctrines as well as towards composition, his individuality is, in all its traits, consistent enough to be studied as a whole. Indeed, if any distinction is necessary, it should be between M. Vincent d'Indy and certain of his surrounders or followers (musicians or writers) who have not a little contributed to exaggerate the consequences of his doctrines or of the example given by him as a creative artist.

From the outset of his career M. d'Indy's sole ambition has been to follow the steps of César Franck, his beloved master, as well as to glorify him by word and deed. Whether his conception of César Franck's art and of the lesson inculcated by the master's works is entirely accurate shall not be discussed here. Briefly summed up, it may be said to consist in the following assertions:

'César Franck is the one great heir and continuer of Beethoven. He has been the first to discern and to carry further the main principles disclosed to the world by Beethoven in his most sublime masterpieces, and especially in those of the last period. We are indebted to him for the extension to "cyclic" or thematic unity of instrumental forms, and also for novel, more penetrating modes of development. His innovations carry with them not only greater logic in structure, but truer and more powerful utterance of all the expressive substance of motives.\*'

Therefore M. Vincent d'Indy applied himself to conform to César Franck's example as fully as was compatible with his own temperament; and he has carried out his plan with the uncommon will-power that is perhaps his most striking idiosyncrasy. But in making this remark, one must emphasise the differences between his artistic individuality and César Franck's. He has nothing of César Franck's simplicity and dreaminess,

nothing of his lofty, at times visionary and romantic ideality, none of his hesitations or doubts.

'Clearness,' M. Romain Rolland aptly remarks in an essay on M. Vincent d'Indy,† 'is the very essence of his mind. There are no shadows in him. His art, his intellect, are as clear as his eyes, which lend so great juvenility to his physiognomy. And this thirst for clearness is the principal law of his nature as an artist—a fact all the more remarkable on account of his nature being far from simple.'

On the other hand, he is gifted with a keen instinct for the picturesque and even for the pictorial, a taste for tangibly beautiful effects, which remained foreign to César Franck. This instinct and taste, however, he asserts but in a part of his output, and mostly in early works like the 'Symphonie sur un thème Montagnard français' (for orchestra and pianoforte, Op. 25, 1886), which is so admirable that it finds grace even before M. d'Indy's most uncompromising detractors; whereas in the later output of similar category, such as, for instance, the 'Jour d'été dans la montagne' (for orchestra, Op. 61, 1905), he qualifies it with a marked inclination towards abstractedness.

In fact, the history of M. Vincent d'Indy's evolution as a composer is that of a long contest between the abstract and the concrete in musical imagination, each principle gaining the upper hand in turn until the comparatively recent period when abstractedness—apparently owing to the relentless exercise in that direction of the composer's will-power—began to prevail alone (second Symphony in B flat, Op. 57, 1903; Violin and Pianoforte sonatas, Op. 59 and 63, 1904-1907). Almost simultaneously with the first Symphony, the 'Poème des Montagnes' for pianoforte (Op. 15, 1881), the 'Chant de la Cloche' (Op. 18, 1883; a superb 'dramatic legend' which won the city of Paris prize in 1885), he composed chamber-music in an absolutely different and far more formalistic style (Quartettes, Op. 7 and 35, Trio, Op. 29, &c.). But it is especially after the foundation, in 1896, of the 'Schola Cantorum,' the practical school of music intended to oppose the official Conservatoire (at that time under the superintendence of M. Théodore Dubois) and to promulgate the doctrines of Franckism, that he began to devote himself sedulously to teaching and that the change alluded to became altogether manifest.

M. Romain Rolland has accurately defined the spirit of M. d'Indy as an educator in the following lines, which refer to the 'Traité de composition': 'In this remarkable book are welded live science and a Gothic spirit—the word "Gothic" being used in its highest acceptation. Here faith is all, the principle and the end, inspiring the genius, fecundating the thought, conducting the labour, even ruling the style and, as we learn from a strange and lofty page, the very modulations of the musician . . . By a certain scholastic spirit of abstraction and classification, the book again seems to belong to the Middle Ages, and also by its

\* See M. Vincent d'Indy's 'Traité de composition musicale,' 'César Franck,' and 'Beethoven.' This view of his has lately been controverted, not only in Germany (a very 'anti-Franckist' country), but also in France. A few months ago, M. Ravel went to the extent of writing that the structure of Franck's Symphony was uninteresting and rudimentary, thereby causing great scandal in 'Franckist' circles.

† 'Musiciens d'aujourd'hui,' Paris, 1908.

extraordinary spirit of symbolism. Above all, M. d'Indy is gifted with the moral qualities that befit the educator. He religiously believes that the absolute duty of art is to instruct humanity. One cannot speak too highly of his disinterestedness, of his devotion to the welfare of art.

Alone, the religious philosophy of M. Vincent d'Indy and the unusual mixture of moral and of aesthetic conceptions noticeable in his artistic creed account for certain of his tendencies both as a composer and as a teacher or critic. For instance, the importance he ascribes to the symbolic undercurrents of musical style and musical architecture helps us to understand how he has by degrees come to make light of the more physical elements of musical beauty, and to develop his intellectuality at the expense of certain of his artistic instincts.

It has been said that his doctrines and teaching have done much harm to modern French music; and facts may be found that appear to support this assertion to a certain extent. But in no case should M. Vincent d'Indy be held positively responsible. Personally, he is of a very liberal turn of mind; and though he never deviates from his path, he has often shown himself capable of appreciating forms of art as different from his ideals as, for instance, Moussorgsky's, or M. Debussy's, or M. Maurice Ravel's. And he has never attempted to smother the individuality of any of his pupils. The fault lies entirely with those of his followers who misapply his precepts. Also, it is but fair to remark that his teaching can be dangerous to weaklings only; to would-be composers who, if educated elsewhere, would have imitated the mannerisms of Massenet or of M. Charpentier as candidly as, after having followed the courses of composition at the Schola Cantorum, they labour to construct Sonatas, Quartettes, and Symphonies after the approved 'cyclic' formulas. Truly, Parisian concert-goers have during the past years suffered much through the invasion of mechanically turned-out works of immature disciples, works in which colourless themes, derived from the unavoidable 'nucleus' are spun out, dislocated, and superimposed or otherwise maltreated with a vengeance. Truly again, many admirers of M. Vincent d'Indy's dramatic and earlier symphonic scores may find little that satisfies them in the second Symphony or in the Sonatas. But it is not by the mistakes of inexperienced pupils that M. d'Indy's teaching should be judged: any gifted young musician will derive many advantages from his guidance; and among those who after learning their craft with him have successfully asserted individuality, it is enough to name MM. de Séverac and Albert Roussel, both of whom rank among the foremost of the younger generation. As for the later compositions, they have been spoken of very highly by more than one excellent judge.

A description of M. d'Indy's activity can be attempted but quite summarily within the scope of a mere article. As a composer he has produced works of every description, from the short song or pianoforte piece to the lyric-drama and religious

music, but only a small number in each category. He is now engaged on a great oratorio, 'Saint Christophe.' He has transcribed or edited a tolerably great quantity of ancient music, popular songs, &c., and written, besides the books named above, critical and other essays or articles. He helped Charles Lamoureux to produce 'Lohengrin' in Paris in the memorable year 1887, when a few anti-Wagnerian 'patriots' tried to stir the public sentiment against the production, and succeeded in fomenting riots around the theatre. He has done much as a conductor in France, America, Russia, Holland, Italy, and Spain, and for many years presided over the Société Nationale de Musique. He is Officer of the Legion of Honour, Chevalier of the Belgian Order of Leopold, and Commander of the Order of Charles III. of Spain, member of the Belgian Institute of the Fine Arts, and of several other Art Societies or Institutes, French or foreign.

Recently, his name having been mentioned among the candidates to the succession of Massenet, at the Académie des Beaux-Arts, he wrote to the editor of the paper in which the reference had appeared the following lines:

'I am not and I shall not be candidate, for many reasons which it would be useless to explain here, but the principal of which is that with my very busy life it would be impossible for me to find time, not only for the sittings if by chance I came to be elected, but even for the preliminary round of visits. Moreover, there are so many musicians whom this distinction will please more than it would me. . . .'

Among the many charges brought against him as a composer, some of which pass current, none has been more vehemently asserted than that of Wagnerian imitation. It appears in many of the accounts of 'Fervaa,' and also of 'L'Etranger.' But it is merely a party argument, and does not withstand critical examination. 'Fervaa' is a work remarkable not only for its artistic import, but also for its originality. If it has not yet come to its own, it is not so much on account of opposition, however tenacious, than for the reason that it was produced under inauspicious circumstances, at the close of the period during which the Opéra-Comique temporarily occupied a building larger than the present theatre, which proved unfit for the continuance of the performances (1898). It is to be revived shortly at the Grand-Opéra, and will probably thrive.

'L'Etranger,' also a work of great, though more recondite, beauty, was, contrarily to 'Fervaa,' intended for a moderately large stage; and it happened to be produced, not at the Opéra-Comique, but at the Grand-Opéra. Whether the unpropitious conditions shortened its career, and whether the judgment of the public will in time be reversed, are questions on which opinions differ. Many consider both works as admirable, and are convinced that they will endure, as the 'Chant de la Cloche' and, in the domain of instrumental music, the first Symphony, one of the greatest works of the modern French school.

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## A CANADIAN MUSICIAN'S 'WANDERJAHR.'

By A. S. VOGT.

Some American and Canadian Universities have established the excellent custom of granting 'Sabbatical' years to members of their various faculties, entitling the recipients to a twelve months' period of combined vacation and study in the Old Lands. It is a matter for regret that some such system is not available for members of the hard-worked musical profession. If musicians would enjoy the delightful and profitable experiences of such a *Wanderjahr*, they are, of necessity, compelled to exercise personal initiative, and assume the responsibility which such a proposition involves; but the profitable inspiration and pleasure resulting therefrom would seem to justify any reasonable sacrifice in order to realise them. At the kind suggestion of the Editor of the *Musical Times*, I shall endeavour to record some musical impressions formed during recent travels in various parts of the Continent and in England, confining myself more particularly to choral experiences in France, Austria, Germany, and the Motherland.

I may say in passing that the cultivation of music in Canada is, owing to our close proximity to the powerful and wealthy country to the south of us, affected to some extent by the same cosmopolitan influences which, in so short a period of time, have produced such excellent results in the large Eastern cities of the United States, notably in Boston and New York. In choral music our English extraction has been largely responsible for the remarkable activity which prevails in the city of Toronto in this branch of the art. We have a veritable plethora of choral Societies, all doing their share in inspiring a love of music in a singularly large portion of the city's population. In instrumental music, also, there is an equally active condition of affairs. The city possesses a number of strongly equipped music schools, one of which registered over 2,000 pupils last season. A permanent symphony orchestra and a number of chamber-music organizations combine to enhance the city's reputation as a music-loving and music-supporting community.

Leaving Canada in April last, it was my good fortune to be present at the International Festival held in Paris, in May, at which about 180 of the best choirs of the Continent and England competed. No better opportunity could have been afforded for studying certain choral conditions of the Old World than was presented on this occasion. It was soon made clear that French and British choral ideals were as far removed from each other as the Poles. In the principal competition for mixed-voice choirs, for instance, first honours were awarded a Belgian choir which, on account of fundamental tonal shortcomings and very faulty intonation, would in all probability hardly have been considered a serious factor in a competition presided over by a British board of adjudicators, or even by an International group of judges. The relative positions of the British prize-winning

choirs in this class would, apart from the foreign choirs, also doubtless have been changed had the adjudicating been done by English musicians. At the same time one was forced to the conclusion that the British choirs competing, whilst excelling in smoothness and roundness of tone, failed in certain interpretative qualities which the French judges evidently deemed absolutely essential to any performance aspiring to serious artistic recognition. Temperamentally, but more particularly in the subtler elements of rhythm and tonal colour, several of the foreign choirs achieved quite extraordinary results. Perhaps the most notable choral achievement of the Festival was the really superb singing of the Prague Société des Instituteurs-Chanteurs, a men's chorus which, more than any other I heard, seemed to reveal most exhilarating rhythmical abandon and nuancing, combined with an almost orchestral command of colour and a warm and in most cases pure quality of tone. Doubtless almost the entire success won by this remarkably effective body of singers was due to the powerful inspiration gained from their very gifted conductor. I felt convinced at the time that in his hands one or two of the resonant, rich-toned British choirs present would soon have developed a vital and convincing style quite equal to that revealed in the singing of the Bohemian choir under Professor Spilka. This choir I am hoping to hear again, in Prague, before returning to Canada.

The Vienna Music Festival of last June provided rare opportunities for hearing a number of the leading choral bodies of the Austrian capital, including the famous Wiener Männergesangverein and the very efficient mixed-voiced Imperial Society of Music Friends. Both organizations impressed me as combining good tonal resources with sound musicianship.

In Germany my most pleasant choral sensations thus far have been those experienced through the remarkably fine singing of the choirs of St. Thomas' Church, Leipsic, and the Dom Kirche, Berlin. Church music in Germany does not, generally speaking, reach a high standard. But the two choirs named are certainly amongst the finest of their kind in the world. The splendid singing of the exacting programme chosen by the Berlin Domchor for their Russian tour of October furnished a remarkable tribute to the artistic qualifications of their choirmaster, Professor Rüdell, a cultured musician whose choral activities include the training of the Bayreuth Festival chorus and the fine chorus of the Berlin Royal Opera. Some years ago, whilst on a visit to Germany, I was so fortunate as to hear the then touring Russian Imperial Choir, a famous body of singers remarkable more particularly for the phenomenal range and quality of its bass voices. Its repertoire much resembled that of the two representative German church choirs referred to. As my itinerary during the next few months includes St. Petersburg, I may then probably hear the Russian choir in some of its home concerts.

Those things which most impress one in a choral sense in travelling through England are the almost uniformly high vocal standard of its church choirs, the enthusiasm, endurance, and loyalty of its Festival choruses, and the inspiring spectacle presented by the multitudes attending such competitive events as the Blackpool Festival. The unusual technical efficiency and smoothness of tone displayed by the London choirs of St. Paul's, Westminster Abbey, Brompton Oratory, Westminster Cathedral, St. Margaret's, and others it has been my privilege to hear, bear eloquent testimony to what is being consistently demanded by England in its ecclesiastical music.

Birmingham Festival of October provided me with my first English Festival experience. Several things profoundly impressed me here—quite apart from the brilliant achievements of the very fine choir which the event called into existence, and the pronounced success won by Sir Edward Elgar in his new work 'We are the Music Makers.' These were the superb quality of the playing of the orchestra under Sir Henry Wood, and the undisputable triumph won by Professor Granville Bantock in the great orchestral novelty of the Festival, his orchestral drama, 'Fifine at the Fair.' One may safely predict that this work is destined to go the round of the great orchestras of the world. The choir appeared to me to be strongest in its altos and basses, the former in particular being most sympathetic and rich in tone-quality.

The sopranos, although quite effective, seemed hardly equal to those of several Yorkshire choirs I have heard, whilst the tenors appeared somewhat hard in tone and slightly throaty in production. To an outsider the official returns of the paid attendance at the Festival proved disappointing. It is possible that the great artistic development which is taking place in British music is doing much to render obsolete the old-time 'Festival,' the very name of which, under present-day musical conditions, quite wrongly suggests a prevailing state of musical starvation. Or may the comparative indifference of the public be ascribed to the rather too solemn general character of the choral music offered at most of these important events?

One of my most memorable musical experiences has been that provided by the recent Blackpool Competitive Festival. I came to England fully prepared for the unbounded enthusiasm and the abundance of talent which this democratic movement revealed on this occasion. The choral-singing was in many instances of a distinctively beautiful character. But even more remarkable seemed the almost sensational singing of some of the children in the solo competitions. When one considers that these and many of the competing choirs are recruited from the artisan classes, and that a number of the conductors are amateurs, the results achieved must be regarded as a triumphant demonstration of the frank love of music which prevails in the North of England and of the fine natural musical instincts of the people. Through these Festivals the most advanced type of choral composition is

being accorded a hearing, and our leading choral composers are being encouraged in some of their most daring vocal and harmonic experiments. One was deeply impressed with what was achieved under the circumstances with an almost impossible type of choral work by some of the competing organizations.

The committee responsible for the choice of suitable tests for the more significant competitions are clearly faced with most perplexing problems. Some of the really brilliant choirmasters whom this unique movement has 'discovered' doubtless welcome works of pronounced complexity, such as are calculated to call for the last ounce of concentration, whether as regards unanchored tonalities, vocal (or unvocal) difficulties, subtle interpretations, or exacting technical details. Yet it cannot be denied that one or two of the chosen tests made demands on musical sensibility, technique, imagination, and general responsiveness apparently quite beyond the range of even the finest competing choirs.

Following a cultivation of the superb unaccompanied choruses of Cornelius, Brahms, and others in former seasons, some of the works chosen for this year's competitions have doubtless seemed to many to be but a logical evolution. Others have felt that some of the test-pieces have clearly proven that the human voice has its limitations. The same may be said of the powers of musical comprehension of the competitors.

The competitions, however, through their artistic triumphs and their devotion to the highest ideals, have been the means of discovering and introducing to the English-speaking choral world some of the most distinctively beautiful and elevating *a cappella* compositions in the entire repertory of choral music. It would be difficult to estimate the beneficent influence of this significant and wholesome movement on the musical life of the nation; and it may be taken for granted that the same minds which have in the past been responsible for the welfare of these North of England Festivals will successfully grapple with new situations as they are created from time to time as the movement develops.

I cannot conclude this letter without gratefully acknowledging many delightful and unexpected courtesies extended to me by members of the profession and others since my arrival in England. Greatly interested as I have naturally been in what I was privileged to hear musically, nothing has more impressed me than the splendid virility, sincerity, and buoyant spirit of the *people* of England. Surely there is no occasion here for pessimism either as regards 'decadence of the race' or the artistic future of the nation.

[Dr. A. S. Vogt is the conductor of the famous Mendelssohn Choir of Toronto, established in 1894. He is now enjoying a Sabbatical year's holiday, and will return to Canada early in 1913. In a later issue we shall have more to say regarding Dr. Vogt and the splendid achievements of his Choir not only in Canada but in the United States.—ED. M. T.]

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## RELIGIOUS SONGS OF THE CAUCASUS.

By EUGÉNIE LINEFF.

[At the International Musical Congress held in London last year, Madame Eugénie Lineff, Kuskovo-Tchouchlinka, near Moscow, teacher of singing, and a well-known folk-song collector, read a paper, the full title of which is 'Psalms and Religious Songs of the Russian Sectarials in the Caucasus.' The investigations she made in the sacred folk-music of the Molokans (Tiflis), the Doochobors, and the Community of New Israel were undertaken as a commission from the Imperial Academy of Science and the Russian Geographical Society. We give here only the section referring to the Doochobors. The other sections are printed (in English) in the report of the Congress recently published by Messrs. Novello & Co.]

'spirit-wrestler.' The Doochobors refuse to serve as soldiers, but as Russia has general conscription every young man is called on to serve his term of soldiership.

In Doochoborie I put up in the village of Orlovka. It is a large hamlet of wide streets, with low stone houses under flat roofs covered with green grass. The enclosures of the courtyards are also of stone. There is not a single tree or bush in the whole place. In the middle of Orlovka there is a large two-storied house with a red, iron-covered roof, belonging to P. P. Verigin, son of the well-known leader of the Doochobors in Canada, P. V. Verigin. When we arrived at the house of Verigin the master happened to be away. I was admitted to a neat, sunny room of faultless



A GROUP OF DOOCHOBORS.

## THE DOOCHOBORS.

After a hundred miles of beautiful mountain scenery from Borjom, near Tiflis, to Achalkalaki, the aspect of the road from the latter to Doochoborie changes suddenly. There is not a trace of tree or shrub to be seen. In many places along the brooks and small rivers which intersect the plain in several directions masses of stone, thrown as if by a giant hand, call to mind the legend of the devil scattering in his wrath stones and mountains upon earth. The desolate nature of the place shows into what a desert the Doochobors were banished for their persistence in following the precept of the Bible, 'Thou shalt not kill,' because this was the principal reason of their banishment. The word 'Doochobor' means

cleanliness. The painted floor shone like a mirror. A carved bedstead, with snow-white blankets, stood in one corner of the room. A goodly heap of cushions with lace covers gave it an elegant appearance; the furniture was substantial and comfortable. Verigin's mother, to whom I presented letters written by mutual friends, received me very kindly and made me welcome.

The Doochobors make a very agreeable impression—tall men with thoughtful faces, kind eyes, and quiet manners. Doochobor women wear bright-coloured dresses and embroidery on their black velvet jackets, similar to those worn by women of Little Russia. The men wear half cosack and half Little Russia costume, with a military-looking cap. In comparison with the

natives, Armenians and Tartars, who dress in machine-made stuffs of dark colours, the Doochobors in their hand-made clothes and white shirts with coloured embroidery have a joyful, holiday appearance, in spite of their sunburnt faces and hardened hands, which tell of constant work and daily struggle with the severe climatic conditions. During the three summer months they have to sow and to reap their harvest, as very often cold fogs and frosts destroy the crops. In this part of the Caucasus—the (Mokrie Gory) 'Wet Mountains'—only oats and barley can ripen, wheat but occasionally. By the time the crops are cut near Achaltsich, they are still quite green in Doochoborie, and not above one foot high. This peculiarity of the climate will be better understood when we remember that Doochoborie is part of a plateau nearly 7,000 feet above the level of the sea. Their wonderful capacity for work, and especially their perfect communal organization, allow the Doochobors to live well, never knowing want. The poorest among them possess not less than two cows, but many have fourteen or sixteen, and as many horses. They sell horses and cattle, and supply milk to the rich Armenian cheese-makers. The Doochobors never lose heart. Banishment and all sorts of persecution they accept as necessary means for spreading their ideas. Conviction gives them strength to suffer.

I arrived at Orlovka on the eve of the principal festival of the Doochobors, which took place on June 29, the day of St. Peter and Paul. It was the name-day of Peter Verigin, and the commemoration-day of the refusal of this sect to serve in the army, and of the burning of weapons by the Doochobor soldiers, an act for which they had to suffer so much afterwards. Early in the morning, the majority of the population of the four hamlets—Orlovka, Bogdanovka, Efimovka, and Tambovka—started in their furgons (large vans drawn by two horses) in holiday attire, singing psalms. The procession made its way to the sacred cave, where Lukeria Vassilievna Kalmikova, for a long time a leader of the Doochobors, had passed her days of religious meditation. Her memory is revered, as all her life was given up for the good of the Doochobors. The surroundings of the sacred cave are wild but picturesque. A small brook runs near the rocky mountain in which the 'cave' is fashioned. Masses of stone are thrown everywhere, and the whole is covered with patches of long grass and flowers.

During the festival I saw for the first time the ceremony of brotherly kissing—a custom which is repeated by the Doochobors at every prayer or service, in imitation of the ancient Christians. The singing began with 'the eight beatitudes.' An elderly woman with a strong voice commenced the verse with deep feeling, and then it was taken up by the whole congregation. The strict singing, the earnest faces, the peculiar impassioned steadiness of a deep religious sentiment, made an impression not to be resisted. Sometimes one could hear sobs in the vibrating sounds of the

melody. Yet a hidden power was also felt in the tune. When the prayer was over the people began to move. The whole mass divided into two rows, men and women opposite each other. A new psalm was started, and the ceremony of kissing began. The first two men of the row grasped each other's hands as a token of spiritual bond, and, having shaken hands three times, gave each other a brotherly kiss; then they bowed to one another, and made a bow to the women standing opposite. The next pair did the same, and so they continued to the last pair of the row. Then the women proceeded and performed the same ceremony throughout. During the ceremony the singing of psalms was continued by the whole community; when it was over, the ground was covered with beautiful white felts brought from the furgons, and several pieces of hand-made linen cloth were spread over them. Plates and eatables were brought out and put on the improvised tables, and a good many samovars appeared. Tea was now poured out, upon which an elder intoned a psalm, and the whole community took it up. Thus the meal began.

On our way to the sacred cave in the morning, the young people who drove us in their van had sung chants and psalms. The same was done when we returned to Orlovka. It was arranged that the next day we should begin to record the psalms. When, however, on the following day I went in the evening to the appointed house, I guessed by the altered disposition of the singers, the host, and the crowds in the streets, that something had happened. It appeared that several elders did not approve of the recording of their psalms by the phonograph, and the young people, in spite of their desire to sing, did not feel inclined to oppose the wishes of the elders. So the recording could not take place. All next day passed in negotiations and doubts. The singers were anxious to have their songs recorded, the elders obstinately withheld their consent. At one time I thought that all my journey from Moscow (over 2,000 miles one way) would come to nothing with regard to the Doochobors' singing; but as luck would have it, the chief, P. P. Verigin, arrived during the night. After my explanation he took great interest in my idea, persuaded the elders to give their consent, helped me in every possible way to do my work, and sang himself with the best group of singers. The woodcut 'H' now exhibited [not here reproduced] shows Verigin's family in a group. The psalms were so long that several cylinders were required to record one psalm, so that I had to get another phonograph to do the recording without interruption. In all I recorded about thirty psalms and chants of Doochoboria.

The Doochobor psalms, which are based on the Gospels, are exceedingly interesting by virtue of their melodic and polyphonic construction. Moreover they are of a sombre character compared with the singing of the Molokans. The melody of the Doochobor psalms does not flow like the melody of a folk-song or like a Molokan tune.

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Owing to the slowness of the tempo, the custom of the Doochobor singers is to spread one syllable over several sounds, and to give a peculiar accentuation to the most expressive words. This is done by the Doochobors very forcibly. The performance rises from *piano* to an immense *crescendo*, as the singing of the psalm progresses. The text of the Doochobor psalms is only partly taken from Holy Scripture. Their psalms are composed by several generations of Doochobors, and are sung from memory; no written or printed copies were allowed up to the present century. Their life, full of persecution, is reflected in the sombre character of their singing. The number of the Doochobor psalms is very great, and

reaches, so they say, up to several thousands. New psalms are still composed, as a reflection of various events of their life. This first attempt of recording their psalms by a phonograph must be considered as an introduction to a large work of collecting Doochobor psalms.

As just stated, the Doochobor psalms are exceedingly long, one verse alone taking not less than from two to three cylinders for recording. Consequently, an attempt to present a Doochobor psalm in a short paper like the present appears impracticable. As an example of Doochobor singing can be given the music of a quasi-religious chant (No. 4) to the words:

'Are ye doves, are ye the grey ones?'

A CHANT OF THE DOOCHOBORS.—"ARE YE DOVES?"

SOLO.                      CHOIR.

I. 1. А вы го-лу-би, а - - - - - вы сп-зы -  
 - е? Эхъ, да мы не го - - - - - лу -  
 би, да не сп-зы - е. 2. А вы ле - - - бе -  
 ди а - - - а вы бѣ-лы - е?  
 Эхъ, да мы ве ле - - - - бе - - - ди, да мы не  
 бѣ-лы - е, А мы ап - - - ге-лы, эхъ,  
 да ар-хан-ге-лы мы съ не -  
 бес - - - ной зем-ли, мы пос-лап-нич-ки.

Translation.

Are ye doves,  
 Are ye the grey ones?  
 We are not doves,  
 We are not the grey ones.  
 Are ye swans,  
 Are ye the white ones?  
 We are no swans,  
 We are not the white ones.

We are angels,  
 We are archangels,  
 From heaven-land  
 We are the messengers.  
 We are sent by the Lord  
 Over all the world,  
 All the wide world.

Where did ye fly?  
 Where did ye pass?  
 What did ye see,  
 What have ye heard?  
 We have seen,  
 We have heard  
 How the soul parted with the body,  
 Parted and took leave.

# THE CORRESPONDENCE BETWEEN BALAKIREV AND TCHAIKOVSKY.

By M.-D. CALVOCORESSI.

The Russian composer Serghei Liapounov, the closest friend of Balakirev's later years and his executor, has published the correspondence between this master and Tchaikovsky,\* a correspondence that throws full light on a question of deep interest for the history of Russian music, viz., the influence of Balakirev on Tchaikovsky. The letters exchanged between the composers are partly known through publication in Modest Tchaikovsky's 'Life and Letters of P. Tchaikovsky,' which Mrs. Newmarch has translated into English; and so is the fact of Balakirev's influence on a composer whose works are generally contrasted rather than compared with Balakirev's and those of Balakirev's pupils.

It has become a custom to speak of Russian composers of the 19th century as divided in two schools or clans. Critical analysis supports the division to a certain extent. But the reasons for its obtaining currency are mainly the by no means impartial arguments of the partisans of either clan: César Cui's writings, for instance, or Tchaikovsky's; and also the fact that the works of Russian masters of the 'national' school remain practically unknown to the public of the countries in which Tchaikovsky's warmest admirers are to be found.

The correspondence now published shows that Balakirev, the head of that school, exercised on Tchaikovsky a great influence, artistic as well as personal. He alone among all could persuade Tchaikovsky (as M. Liapounov remarks in his most instructive preface) to accept criticism and be guided by it, to the extent of re-casting or even destroying a work. And though Tchaikovsky has elsewhere expressed himself on Balakirev and his friends in quite another tone, there is no reason to doubt the sincerity of his professions of respect.

The correspondence begins with a semi-official letter (of January, 1868) which Tchaikovsky writes to Balakirev, then conductor of the Symphony Concerts of the Petersburg Conservatoire. Tchaikovsky sends a work of his, asking Balakirev for 'a word of encouragement.' Balakirev answers:

I should think that in your case a word of encouragement would be not only unbecoming, but unfair. Encouragement is intended for infants only, and your score shows you are a mature artist, whose work calls for severe criticism and not encouragement.

Despite this stern beginning, the correspondence soon became friendly, and Balakirev gave Tchaikovsky, unsparingly, not only criticism and advice, but occasional encouragement.

Towards the end of February, 1869, we find Tchaikovsky sending to Balakirev his Fantasy 'Fatum,' with the hope that he will see a possibility of having the work performed at Petersburg. He would like, says he, to inscribe it to Balakirev, but not without knowing what Balakirev thinks of it.

\* Petersburg: J. H. Zimmermann. Thanks are due to Messrs. Liapounov & Zimmermann for permission to publish the extracts used in this article.

Balakirev promised to perform 'Fatum' whether he liked the music or not, and accepted the dedication, 'which he treasured as a tangible sign of Tchaikovsky's intangible sympathy.'

In the following letter, Tchaikovsky suggests a few changes in some parts of the work that proved, when the first performance took place at Moscow, to be 'unsatisfactory as music, and also on account of the instrumentation.'

According to Balakirev's promise, 'Fatum' was performed at a concert of the Imperial Russian Musical Society, on March 17/30.

Besides giving Tchaikovsky an account of the performance, and of the way in which the work was received (it had interested Stassov, Cui had found the Andante pleasing and 'quite in the manner of Gounod,' the orchestration had been commended by all), Balakirev, with his customary frankness, wrote for Tchaikovsky the following criticism:

Petersburg, March 18, 1869.

I am very fond of you, and therefore shall express my mind without hesitation. Frankly, Laroche in his article has been too lenient towards you. This, in my opinion, is not a composition, but the plan of a composition. You have actually composed one thing only: the motive of the Andante A flat major, which is scarcely passable. The melody is commonplace, colourless; and though it is not altogether devoid of beauty, you have expressed nothing warm, nothing your own, and proceeding from your innermost soul. You have but repeated what has been said long ago, and is practised, to little purpose, in the German musical 'ménagerie.' Cui in one of his articles said that probably an American will invent a machine for turning out Italian operas, and I do not doubt that subsequently a machine will be invented that will turn out new German symphonies in the style of Max Bruch, Raff, Reinecke, and others.

One does not see your work to have been heartfelt, or matured. . . .

On second thought, Balakirev did not send this letter, but wrote (March 31) another, in which the same criticisms were expressed in milder and briefer terms.\*

Tchaikovsky's answer (May 3) was:

I absolutely agree with all your remarks on my *cuisinière*, but I must say that I should have been altogether happy had you but found some little thing to praise, however slightly. Your letter contains nothing but censure—just, it is true: not an atom of gilding on the pill.

I acknowledge that your answer did not delight me, but I was not offended in the least, and I heartily render honour to that sincerity and frankness that are one of the most lovable traits of your individuality as a musician.

The dedication to you, of course, remains; but I hope at some time to write for you something better. . . .

Balakirev's criticism prompted Tchaikovsky to destroy the score of 'Fatum,' which was reconstituted after the author's death from the preserved orchestral parts.

The following work by Tchaikovsky to which the correspondence refers is the 'Romeo and Juliet' Overture; it had been planned and discussed during the summer of 1869, on the occasion of Balakirev's coming to Moscow.† On October 2,

\* To be found in 'Life and Letters of Tchaikovsky.'

† Balakirev is living here just now, and I must say his presence wearies me: he insists upon my remaining with him all day long, and that annoys me. He is an excellent man, and kindly disposed towards me, but somehow I cannot feel my soul in unison with his. (Letter to A. Tchaikovsky, August 3, 1869.)

Tchaikovsky composed in which composition the 'K' Tchaikovsky Tchaikovsky

My Overture already qu nothing p launch it i principally according Introductio love—sec Introductio motive in passable, cannot ad write as b upon a m head. Bu to it, to its costs me a to the chil not being takes her warts and understand its actual s censure it lesson, an But shoul composed dishearten deduce the contrary, although that you vice-versa.

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\* Serov, t exclaimed i fies of all p † The gre Tchaikovsky

Tchaikovsky declares that he is all intent on composing the work. Part of Balakirev's answer in which he exemplifies his own methods of composition by telling Tchaikovsky how he wrote the 'King Lear' Overture, is printed in Tchaikovsky's 'Life and Letters.' On October 28 Tchaikovsky writes :

My Overture is advancing pretty fast : the greater part is already quite planned, and I hope to have finished, if nothing prevents me, in about a month and a half. When I launch it into the world, you will see that as it stands—and principally on account of your advice—it has been made according to your suggestions. First, the plan is yours : Introduction, representing the Friar, the broil—Allegro and love—second motive. Secondly, the modulations are yours : Introduction in E major, Allegro in B minor, and second motive in D flat major. I cannot say at all what in it is passable, and what worse. I have often told you that I cannot adopt an objective attitude towards my progeny. I write as best I can ; I find it always difficult to fix my choice upon a musical idea from all those that roam through my head. But as soon as I have chosen one, I grow accustomed to it, to its merits and defects, so that to alter or to re-cast it costs me an incredible amount of labour. By my behaviour to the children of my imagination I resemble a mother who, not being able to change the person of her homely daughter, takes her to the ball just as she is, trying to find charm in her warts and her humped back. I tell you all this for you to understand why I do not intend to send you the Overture in its actual state, and want you to see it when finished. Then, censure it as hard as you choose. I will accept all as a lesson, and in my following work will strive to do better. But should you tear it to pieces now, when all is practically composed though not yet come to light—then I should be disheartened and give it up. From what I write, do not deduce that I expect the Overture to displease you. On the contrary, I cherish the hope to satisfy you at least a little—although God knows that more than once I have noticed that you found unsatisfactory what I found tolerable, and *vice-versa*.

Balakirev professed himself deeply interested by the news, and insisted upon Tchaikovsky's sending him the sketches, with the promise to express no opinion until the completion of the work (November 12). But on November 17 Tchaikovsky wrote :

You probably will be a little astonished to learn that the Overture is not only finished, but copying, so as to be performed at one of the coming concerts. I will send it to you only if, having heard it, I find at least a modicum of merit in it. At present, as it is finished and not yet performed, I know less than ever what it may be worth : I only know that it is not bad enough for me to fear on its account a humiliation here in Moscow (Moscow the delightful, the imperturbably calm, the slave to various Serovs and Famyntsin!).\* I copy for you at the end of my letter the principal motives. Afterwards I shall send a score, copied for you, and of course with the dedication to you.

The work being finished, Balakirev did not refrain from criticising the motives. The first he found feeble and devoid of character. The second motive in D flat major he found beautiful.†

You cannot imagine [wrote Tchaikovsky on December 14] how delighted I was by your kind letter. I had been very much afraid of your severe, though equitable, sentence. I was horrified with my own audacity in attempting to write music to Shakespeare, deplored the attempt, and at times wished to throw my music into the fire. Having read your letter, I have dispelled all such thoughts. And I am so glad that even without knowing more, you are sympathetically inclined towards the work dedicated to you.

\* Serov, the composer, and the critic Famyntsin (whose memory is embalmed in Moussorgsky's satiric song 'The Classicist') were the foes of all progressive composers.

† The greater part of that letter is printed in 'Life and Letters of Tchaikovsky.'

From a letter begun on March 16, 1870, but found unfinished in Balakirev's papers, it appears that the impression caused by 'Romeo and Juliet' was from the first good, not only on Balakirev, but on his friends :

Illness only prevented my writing to you at once to say how enchanted we all are with your D flat major ; Stasov says 'you were five, now you are six.' The beginning and the end, viz., the *alpha* and *omega*, are harshly criticised. But I say that they do not call for criticism because you must alter them.

Only in May was Balakirev well enough to write. In the letter sent to Tchaikovsky the same remarks appear almost in the same terms.

Tchaikovsky accepted the advice. On September 6 he wrote :

I do not know whether you will be satisfied, but positively I can do no better. The conclusion I believe to be satisfactory now ; the introduction is new ; the middle section is almost new, and I have re-cast the scoring of the reappearance of the second motive (in D major).

He received from Balakirev the following lines :

Petersburg, October 19, 1870.

What is the meaning of your not only writing no letter, but also not sending 'Romeo' ? If you are too busy to write, simply send the score. I shall copy the parts myself. For a long time we have been waiting impatiently ; we are consumed with impatience to know your work in its new form. Especially ardent are Korsinka and Nadéjda Furgold.\*

Even in its altered form, 'Romeo and Juliet' did not meet with Balakirev's unqualified approval, although the new version was found by him far superior to the first.†

An ulterior letter from Tchaikovsky tells Balakirev how, Rubinstein having taken away a copy of the score in its first version, 'Romeo' got printed in Berlin without Tchaikovsky's amendments and without the inscription to Balakirev. The *ne varietur* edition was to appear ten years later in Moscow.

The same year, Balakirev having received from Tchaikovsky for performance a chorus, 'which, with the exception of one trivial melody, pleased him greatly,' made the following suggestion for a choral work :

It would be a pity if your chorus remained without surrounding. It is not fit for an opera. It is too full of lyricism ; the public would look at the decoration rather than listen to the music. I propose that you should write a cantata, entitled 'Night,' including several choruses. some of them fantastic : a water-chorus of *roussalki* (nixes), a chorus of *lieshys* (forest spirits), and aria of the 'Night,' something like the 'O belle nuit' in Félicien David's 'Le Desert,' a work that I am very fond of, although it is childish. Let it contain an instrumental scherzo, like 'Queen Mab,'‡ inspired from the humming of insects and their nocturnal flight ; a ferocious owl sits somewhere, ready to devour them (element of terror) ; a brook rustles, the glow-worms shine . . .

The cantata should have no actual subject, but remain lyrical and descriptive, so as to be a cantata and not an opera. It might end with a farewell chorus of spirits, taking

\* Rimsky-Korsakov and his future wife.

† 'Life and Letters of Tchaikovsky.' His letter of Jan. 29, 1871.

‡ In Berlioz's 'Romeo and Juliet.'

leave of each other, at dawn, till the following night (gradually *diminuendo*). At the end, the orchestra alone depicts the dawn, goes *crescendo*, light grows brighter and brighter, and the final chords depict, as a conclusion, the sunrise. The cantata might begin by a short orchestral prelude. It would be necessary to keep the whole in a fantastic character. . . . Should you decide to compose the work, do not hurry, do not consider composing it as a task to be ready in a given time, but let all proceed from inspiration and feeling.

Tchaikovsky declared himself delighted with the idea, and promised to profit by it at some later time. The only difficulty he foresaw was in finding a suitable poet.

Shortly after occurs in the correspondence a gap of over ten years—the years during which Balakirev retired from the world and ceased all intercourse even with his most intimate friends. In September, 1881, Tchaikovsky wrote to him a letter, care of Balakirev's publishers, in which he announced the new edition of 'Romeo and Juliet.'

Balakirev's answer reached Tchaikovsky thirteen months later. Balakirev had returned to Petersburg, and lived in Kolonna Street, No. 7 (the house that he occupied until his death):

Your kind letter [wrote Balakirev] and your dedication show that you have not altogether stricken me off the memory of your heart. I should be glad to see you again, and have to offer you the programme of a symphony which you would turn into a beautiful work.

I have of late studied your scores, and naturally enough have rejoiced in seeing the rise and development of your talent. In your two tone-poems, the 'Tempest' and 'Francesca da Rimini,' you rise to your zenith, especially with the latter. . . .

Tchaikovsky answered without delay, in terms of warm respect, gratitude and friendship (which contrast strikingly with the disparaging terms in the paragraph devoted to Balakirev in his famous and often quoted letter to Frau von Meck of December, 1877). He awaits the programme with great expectancy. The programme was that of the 'Manfred' Symphony.\* The suggestion did not seem at first sight very satisfactory to Tchaikovsky, who said as much to Balakirev with commendable frankness:

Kamenka, November 12, 1882.

Notwithstanding your having called 'The Tempest' and 'Francesca' the zenith of my art (an opinion with which I absolutely disagree), I for some reason imagined that your programme would awaken in me a burning desire of translating it into music, and I awaited your letter with breathless impatience. But I am disenchanted. . . . Your programme—which might help to build an effective symphony in Berlioz's style—leaves me for the present absolutely cold. When heart and fancy are not kindled, is it worth while to start composing? I could, as you say, 'fall to work' and invent a whole series of episodes, with suitably sombre music to depict Manfred's hopeless disenchantment, a wealth of brilliant instrumental effects for the Witch of the Alps, high notes of violins for the sunrise, the death of Manfred to an accompaniment of trombones *pianissimo*; I could dress these episodes with curious and striking harmonies, and launch the whole upon the world under the sonorous title 'Manfred, symphonie d'après. . . .' and so forth. By doing so I might earn praise; but I do not in the least wish to write such a work. Despite my respectable age and my experience, I still *struggle* through the boundless fields of composition, vainly striving to find my true path. I feel that such a path exists, and I know that when I have found it I shall write something positively good. . . .

\* The letter in which Balakirev propounded it is printed in 'Life and Letters of Tchaikovsky.'

Occasionally I have come near the 'path'; and then appeared things of which to the end of my life I shall never be ashamed—things that rejoice me and sustain my energy. But this happens seldom, and I do not count among the few exceptions 'Francesca' nor 'The Tempest.' Both these works were written with affected ardour and false pathos, in pursuit of purely exterior effects—they are, in fact, absolutely cold, mendacious, and feeble. . . . I forbear to speak of the 'Romeo' Overture—the Lord knows why it has been as exaggeratedly praised as my other works have been exaggeratedly censured. I remember that whilst composing it, deeply moved by your sympathy and interest, I did my best to satisfy you. But even then I realised, with morbid keenness, the absolute lack of connection between Shakespeare's picture of the Italian Romeo's juvenile passions and my sweet-and-sour wails. I do not think in the least that, generally speaking, programme-music à la Berlioz is a spurious genus of art; I simply notice the fact that in that direction I have done nothing remarkable.

It is quite possible that for my hopeless coldness towards your programme the responsible one is Schumann. I am so fond of his 'Manfred,' so accustomed to associate it with Byron's, that I do not see how one could extract from this subject other music than Schumann's.

Two years afterwards Balakirev sent to Tchaikovsky a lengthy, detailed programme for 'Manfred,' couched in Stassov's handwriting, with musical hints in his own: 'Symphony in B flat minor, without B major; second motive in D major, and repeated in D flat major, &c.' He adds the following curious list of 'auxiliary material':

For the first and last Sections:

'Francesca da Rimini' ... ..	Tchaikovsky
'Hamlet' ... ..	Liszt
Finale of 'Harold' ... ..	Berlioz
Prelude { E minor ... ..	Chopin
E flat minor ... ..	
C sharp minor, No. 25 ... ..	

(published separately).

For the *Larghetto*:

Adagio of the 'Symphonie Fantastique' Berlioz

For the *Scherzo*:

'La Reine Mab' ... .. Berlioz

Scherzo (B minor) of the third ... .. Berlioz

Symphony ... .. Tchaikovsky

On the following day (October 31, 1884) Tchaikovsky wrote that a dear friend of his was dying of consumption in Switzerland, and that he intended to depart for Davos without delay. The following lines of this letter are well worth quoting:

I was deeply moved by our conversation of yesterday. How good you are! How truly you are my friend! And how I wish that the enlightenment that reigns in your soul would descend in mine! I may say in absolute truth that more than ever I thirst for solace and comfort in Christ. I shall pray that faith in Him may grow still stronger in my soul.

From Paris (December 1/13, 1884) Tchaikovsky, fresh from his visit to the Alps, writes that he is constantly thinking of 'Manfred.' Nine months later the work was completed:

I am afraid [wrote Tchaikovsky on September 13, 1885] that you will be displeased with my having written it so quickly. But such I am, and such I must remain. . . . Believe me, never in my life did I write with so little effort and so little fatigue.

It appears that to the composer Serghei Tanéïev, Tchaikovsky had declared himself displeased with the task of writing 'Manfred,' which he accomplished, he said, only from a sense of duty,

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having made the promise. But to Frau von Meck, on the very day when he wrote to Tanéïev in such terms, he said he was 'so much in love with "Manfred" that his new opera would for a long time remain in the background.'

We find him at some pains to dispel from Balakirev's mind the effects of Tanéïev's having made public these private views of his:

After a period of doubts [he repeats] I felt deeply attracted by the subject, and never did I find greater pleasure in my work.

Six months later he could confidently assert:

Although some of my friends say that in 'Manfred' I am not myself, I think the work my best in the way of orchestral music.

The cantata, 'The Night,' was never written. The correspondence continues until the end of 1891, at irregular intervals, but contains nothing of actual musical interest.

### Occasional Notes.

Had the late Mr. Wilhelm Kuhe's life been only a little prolonged he might have at last seen a successful attempt to restore Brighton to the position of musical prominence in which Mr. Kuhe's own energies once placed it. On November 12 commences the Brighton Musical Festival, given under the auspices of the Municipality, with the Municipal Choir and Orchestra of 450 performers. The programmes of the six concerts (on November 12, 13, 14, 15 in the evening, and on November 16 in the afternoon and evening) are likely to make a popular appeal, and illustrate, in company with the programme of the Bristol Festival, the modern tendency towards dramatic music. They consist of 'Samson and Delilah' and 'Carmen' (both complete), a Wagner programme, Berlioz's 'Faust,' Elgar's 'The Music Makers,' Coleridge-Taylor's 'A tale of Old Japan,' and miscellaneous numbers. The conductor-in-chief is Mr. Lyell-Taylor. The Wagner selections, however, will be conducted by Sir Henry J. Wood, 'The Music Makers' by the composer; Sir A. Mackenzie, Mr. Edward German, and Dr. A. King will also direct performances of their own works, and Mr. Robert Taylor that of Gounod's 'Gallia.' Now we shall know whether a Festival can succeed without either 'Elijah' or 'The Messiah.'

Operatic performances in Manchester invariably bring forth notable critical writing in the *Manchester Guardian*. For instance, apropos the recent Quinlan performance of 'Die Walküre,' 'H. S.' wrote:

Wotan is too often a platform singer in an eccentric costume. Mr. Parker made him as human as Homer's Zeus; he is the Hyperion not sunk in reflective melancholy but still fighting hard against the new dynasty of gods. Many people, like ourselves, would revise their opinion of the Wotan scenes in the Ring after last night. To us they have often seemed a proof of the prolixity and dull systematisation which beset the German genius even at its best and greatest, unwilling to let well alone, or to leave unsaid anything that might be said, sowing with the whole sack at once, straining every sentiment to the last drop of exhaustion, hammering at its points until it splits the board, always explicit, never content to suggest. But in truth Wotan, not Siegmund, is the real hero of the 'Valkyrie.' One could no more do without him in the

Ring than without a plot in Greek drama. His are the eternal woes against which the lyricism of the orchestra and of the humans surges and beats like the choruses in Greek tragedy against the solid iambics. Without Wotan, the Ring is a symphonic-poem for orchestra with vocal obbligato. He is the necessary link between the lyrics and the drama of the Ring.

We have long envied the leisurely, old-world manner in which the *cognoscenti* of some provincial cities take their musical enjoyment, drawing the full flavour of every sip and smacking their lips over it. Music in London is too crowded for this arm-chair contemplation.

The most interesting feature of the present season hitherto has been the formation and appearance of the Beecham Wind Orchestra, or 'London Civil Band,' under the conductorship of Mr. Emile Gilmer. It is the outcome of a desire on Mr. Beecham's part to arrest the alleged decline of English wind playing, and to explore new sources of tone-colour. The constitution of the band or orchestra is as follows (we are indebted to the *Standard* for the list):

Two piccolos.	One cornet à pistons in E flat.
Two flutes.	Two cornets à pistons in B flat.
Two oboes.	One bass trumpet.
One bass oboe.	Four French horns.
One heckelphone.	One alto trombone.
One English horn.	One tenor trombone.
Two clarinets in E flat.	One bass trombone.
Eight clarinets in B flat.	One tuba in F.
Two basset horns.	One tuba in E flat.
Two bass clarinets.	One contra-bass tuba in B flat.
Two bassoons.	One celesta.
One sarrusophone in B flat.	One kettle-drum.
One sarrusophone in C.	One side drum.
One soprano saxophone.	One bass drum and cymbals.
One alto saxophone.	One harp.
One tenor saxophone.	
One baritone saxophone.	
Two trumpets.	

The scheme has not only been formulated but has been carried to completion, and, we understand, tested in public. Familiar music has been arranged for the 'wind orchestra,' and composers of repute have been asked to write new music for it. Once more we are in debt to the enterprise of Mr. Thomas Beecham, who has the brain to conceive original plans, and the energy and other essential means to fulfil them.

In our September number (p. 577) we reproduced the argument of two French operas which had been done into English by a German writer. Below we give a Frenchman's English version of the plot of a French opera. This appeared in the programme of the Paris Grand Opéra.

#### SAMSON AND DALILAH.

Opéra in three Acts.

Music by Camille Saint-Saëns.

Samson exercises the magistracy in Israël who is under the Philistines's yoke.

Endowed by supernatural strength he succeeds to rise the hebrews in insurrection against the Philistines, defies the latter's prince Abimelech and kills him near the Philistines's temple.

The high Priest of the philistines's god, Dagon, comes just out of the temple and, seeing the killed prince, curses the hebrews.

But Samson becomes master of the town and spreads terror amongst the philistines.

The high priest wants to know the secret of Samson's supernatural strength. He finally finds out that Samson is the lover of a philistine's girl Dalila and promises her riches would she betray her lover.

Dalilah promises to do it and forces Samson to tell her the secret of his supernatural strength. Samson resists but finally tells her that his strength would disappear if he had his hairs cut off.

Dalilah then profits by the sleep of Samson, cut his hairs off and calls the Philistines. Samson, who lost indeed his strength with his hairs, falls in to the hands of the Philistines who blind him and chain him up.

The Hebrews are captive again. They invoke the God of Israel and reproach Samson to have betrayed them for a woman's sake.

The Philistines in great number are now in their temple to glorify their god Dagon.

The high priest and Dalilah are there surrounded by the Philistine's Princes. Samson is also there to amuse, by his misfortune, the Philistines who laugh about his god of Israel and his love for Dalilah.

The remainder is cast in conventional English.

The recent Birmingham Festival provided much to be thankful for and some short periods of positive distress: brief, relatively, but very acute while they lasted. Has an audience, and especially such an audience as was assembled to hear *Handel's* 'Messiah,' no rights, no feelings, no judgment worth consideration in the interpretation of a work of this kind? The implication of the extraordinary freedom of the treatment on this occasion of the *tempi* of some of the Choruses hitherto regarded as amongst the finest exemplifications of *Handel's* genius is that the composer did not know how to express his ideas. No one has a greater admiration for the work and genius of Sir Henry Wood than ourselves. But this sincere feeling cannot reconcile us to a 'reading' which, so far as we could ascertain, was practically universally condemned.

In our August issue (p. 510) we announced that the Musical League and the Incorporated Society of Musicians would hold a joint series of concerts at Birmingham on the occasion of the annual Conference of the latter body, which is to take place from December 30, 1912, to January 3, 1913. All the programmes have not been definitely settled, but we are glad to be able to say that on Friday afternoon, January 3, at 4.15, a performance of Mr. Granville Bantock's unaccompanied Choral Symphony, 'Atalanta in Calydon,' will be given in the Town Hall by a choir of 400 voices formed from the Liverpool Welsh Choral Union, the Manchester Orpheus Society (Mr. Walter Nesbitt), and the Gitana Ladies' Choir (Madame Maggie Evans), all under the direction of Mr. Harry Evans, of Liverpool. It may be thought that it would have been appropriate to secure Birmingham resources for the performance of the highly novel work of the Birmingham professor. But there was no chance of four hundred singers in that city being able to give the time for the numerous rehearsals the very difficult character of the work demands, whereas the northern combination described has already been closely studying the music for some time past with a view to performance at Manchester and Liverpool. This choir therefore already exists as a highly-trained unit. We feel assured that Birmingham will extend a cordial welcome to outsiders whose only desire is to honour to the utmost of their ability one of Birmingham's foremost citizens.

## COLERIDGE-TAYLOR MEMORIAL CONCERT.

ROYAL ALBERT HALL, FRIDAY, NOVEMBER 22.

We are glad to announce that a strong committee, under the presidency of the Earl of Pembroke, has been formed to promote the success of the above concert, the proceeds of which will be handed to the wife of the late composer. As stated in our last issue, Coleridge-Taylor died on September 1 at the early age of thirty-seven.

Practically all the well-known leaders of the profession are giving the scheme their support, and Lord Alverstone (the Lord Chief Justice), the Earl of Shaftesbury, the Earl of Plymouth, Sir William Bigge, Sir Herbert Beerbohm Tree, Mr. J. Ernest Palmer, Mr. William Boosey, Mr. Arthur Boosey, Mr. H. A. Daniell, Mr. J. A. Fuller Maitland, and other noblemen and gentlemen have joined the general committee.

A meeting of the committee was held at Messrs. Novello's, 160, Wardour Street, on October 23. The chair was taken by Colonel H. Walters, V.D., who, with Mr. Julien Henry, initiated the scheme. The committee was influentially represented at the gathering, there being present Sir Hubert Parry, Sir Frederic Cowen, Dr. Alcock, M.V.O., Mr. Curwen, Mr. Ludovic Goetz, Mr. Alfred Littleton, Mr. Augustus Littleton, Dr. McNaught, Mr. Walter Hedgcock, Mr. Arthur Fagge, the Hon. G. W. Spencer Lyttelton, C.B., Mr. Hilton Carter, and many others.

Colonel Walters paid a high tribute to the musical achievements of the late composer, and to his generous, frank nature, which was so aptly described by his friend, Alfred Noyes:

Generous as a child; so wholly free  
From all base pride that fools forgot his crown.

He (Colonel Walters), knew that sympathy, universal and heartfelt, went out to the widow and little ones in their sad bereavement. He stated that Miss Muriel Foster (Mrs. Goetz), in expressing her regret that she could not assist at the concert owing to a fixed engagement elsewhere, had sent a cheque for twenty guineas. He then detailed the proposed arrangements so far as they had been discussed in order to lay them before the meeting. It was stated that Friday, November 22, was practically the only available date for the concert, if it was to be held at the Royal Albert Hall.

The promise of the cordial co-operation of the Royal Choral Society (Sir Frederick Bridge), the Alexandra Palace Society (Mr. Allen Gill), the Crystal Palace Choir (Mr. Hedgcock), and the London Choral Society (Mr. Arthur Fagge) has been received. The London Symphony Orchestra, the New Symphony Orchestra, the Royal Amateur Orchestral Society, the Handel Society, and the Stock Exchange Orchestral Society, Miss Ruth Vincent, Miss Esta d'Argo, Madame Ada Crossley, Mr. Ben Davies, Mr. Gervase Elwes, Mr. Robert Radford, and Mr. Julien Henry have also kindly consented to assist.

It is proposed that all the music performed should be selected from Coleridge-Taylor's works. So far as the programme has been settled, it will include the

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Orchestral Ballade in A minor, two of the 'Characteristic Waltzes,' some of the music to 'Nero,' and most notably the first two sections of 'Hiawatha.'

Colonel Walters, in conclusion, besought the best endeavours of the committee and the large circle of friends and admirers of the late composer to make the occasion a worthy tribute to his memory.

The Earl of Pembroke said he was a great admirer of the works of the late musician, and expressed his entire sympathy with the proposals, which had been placed before them in a business-like manner, and he formally moved that they be adopted. Sir Hubert Parry seconded the resolution, which was carried.

After some answers to inquirers as to details, a small executive committee, consisting of Mr. Alfred Littleton, Mr. Charles Rube, Mr. W. G. Rothery, Mr. Julien Henry, and Colonel Walters, was appointed to carry out the scheme. We wish to add that we trust our readers will find it in their power to support this tribute to a man who has afforded so much delight to his generation. The time to awaken public attention to the project is all too short, and there is therefore all the greater need for immediate action.

Some other particulars are given in our advertisement columns.

## WAGNER AND THE WINE-LIST.

AN INCIDENT OF THE ZURICH DAYS.

BY R. GATTY.

One of the most interesting results of the recent publication of Wagner's autobiography was an article in the *Neue Freie Presse*, containing two new letters of the great composer and a circumstantial account of an extraordinary incident at his dinner-table in the Zurich days. Among his associates and admirers of that period was a young Robert von Hornstein, the son of a man of property, who had a common interest with Wagner in the works of Schopenhauer. In 1908 his Memoirs were published by his son, but some correspondence and certain passages were withheld 'out of consideration for Wagner and his family.' As, however, Wagner in his 'Life' calls Hornstein a 'Tölpel' (booby), the son feels impelled, in justice to his father, to disclose the real relationship between the two men in the article in question. First come the suppressed passages from Hornstein's Memoirs, which throw significant light on the estimation in which Wagner was held.

'I must mention that I often expressed my regret to the Ritters [mutual friends of Wagner and Hornstein] that I was not in a position to repay Wagner's hospitality. Each time I got the same answer from Ritter, "Wagner doesn't expect it now. He knows your situation, and will make up for it later on. He's waiting for a more favourable time." On Hornstein expressing his dislike at this interpretation of Wagner's friendship, Ritter replied, "Oh, no doubt Wagner likes you and esteems you, but it is too much second nature in him to calculate in this way for him to be capable of making an exception." Hornstein continues that it was said to be 'Stil' ('the thing') to take a few bottles of wine with one when invited to Wagner's table, although he himself had no occasion to observe the practice. On Wagner's birthday, however, he and a Swiss conductor named Baumgartner

were invited, and he was rather surprised to find that they were the only guests. When dessert was reached, Wagner ordered his sister-in-law to bring him the wine-list from a restaurant near by, which she did with some hesitation. Wagner then read out the names of the various brands of champagne *with the prices*, and finally sent for a bottle of medium quality. The guests felt uncomfortable; however, the bottle was brought and emptied. Then Wagner turned to the pair, 'with a scornful smile playing round his lips,' and said in raised tones, 'Now, shall I perhaps give each of the two gentlemen a thaler as well?' Wagner's wife and sister-in-law fled, and after a moment's embarrassment the two guests turned it off with a laugh. They then took their leave, the ladies failing to reappear, and Hornstein went at once to Ritter and told him the story. Ritter was furious. He felt that something had to be done, and finally decided to send Wagner at once a basket of champagne. Hornstein was doubtful about the device, but Ritter knew his man. Wagner appeared at the Ritters' door soon afterwards with the following excuse. He had not meant his guests but—the German princes. 'They perform my operas, and rave about me. What do I get from it? It doesn't occur to them to send me a basket of wine.' Hornstein adds that Wagner then had to hear some disagreeable home-truths until finally a reconciliation took place between them.

Was Ritter entirely right in his estimate of Wagner's motives? In December, 1861, Wagner wrote as follows to Hornstein, after the latter had succeeded to his estates:

'DEAR HORNSTEIN,—I hear you have become rich. How wretched I am you can easily gather from my failures . . . I need the immediate advance of ten thousand francs. . . . To get me this sum will be difficult for you, too; but at any rate it will be possible if you *wish*, and do not shun sacrifices. This, however, I demand (*verlange*), and so I ask you for it, with the promise to try similarly in the course of three years to repay you the loan from my receipts. So show that you are the right man! If you are—and why isn't this to be expected from some one some day?—you will then come very close to me through your help, and you must then put up (*sich gefallen lassen*) with having me for about three months next summer on one of your estates, preferably in the Rhine district. . . . I will only mention that six thousand francs immediately would relieve me considerably. In this case I could arrange not to need the failing four thousand francs before March.'

Hornstein refused, and the following passages from Wagner's reply deserve quotation:

'The case will hardly occur that a man like me will again apply to you. . . . It was not your place to instruct me in any way, not even as to who is really rich. . . . If you are not prepared on any of your estates to receive me, you ought to have seized the complimentary opportunity offered you of immediately taking the necessary steps at the place I wished. To say you will let me know sometime when you are prepared is consequently an insult. . . . Counting on mutual discretion, in the same way that I offer it, Yours sincerely, Richard Wagner.'

To this letter Hornstein returned no reply, and further intercourse then ceased between them.

## Church and Organ Music.

### THE EARLY HARMONIZED CHANTS OF THE CHURCH OF ENGLAND.

(Concluded from page 650.)

BY S. ROYLE SHORE.

These chants seem to have reached their climax under Byrd and Gibbons, the latter easily outdistancing everyone else in elaboration. The following composition of Byrd's is very impressive, but it is terribly marred for practical purposes by one of those false relations (at \*) in which English composers of the period were accustomed to indulge. In their worst form, as here, they are intolerable, and more trying to the ear than the most advanced modern discord. Perhaps the singers of the period were accustomed to manipulate them. Ex. 20A is a suggestion for choral purposes:

Ex. 20. WILLIAM BYRD (*d.* 1633).  
JERB'S "Choral Responses."

Ex. 20A.

The tradition is that Robinson's chant (1706) is the oldest double chant. This must now yield the palm to one of Byrd's, a century or so earlier, for the following is clearly a double chant, and is sung as such, so the present writer is informed, in Wells Cathedral:

Ex. 21. WILLIAM BYRD.  
BARNARD'S collection, 1641.

The next example is the first half of another chant of Byrd's, Ex. 22A showing how the composer has elaborated the form when he desired to do a little word-painting in one of the verses. The second half of the chant, which is not given, is apt to become very irritating when repeated several times.

Ex. 22. WILLIAM BYRD.  
BARNARD'S Collection, 1641.

Ex. 22A. Psalm 47, v. 3

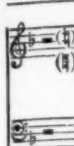
Another chant of Byrd's is perhaps the most noble of any. The psalm is laid out for a solo voice with organ accompaniment in alternation with a chorus. The latter is the Sarum 'Tonus Peregrinus,' which has already appeared in this article, and seems to have been a favourite theme with composers. The melody is in the treble instead of the tenor. This and the independent organ accompaniment suggest a Jacobean date (1603-25). The solo is a free variant of the chant. The organ part is unfortunately lost, unless the Durham MS.—which has already supplied the missing accompaniment to a psalm setting by Gibbons—contains a copy. This antiphonal treatment is in accordance with Continental tradition in the matter of 'Falsibordoni' for the Psalms and Canticles, to which reference has already been made. It was evidently an English pre-Reformation tradition, of which there are post-Reformation traces.

The example is too long to quote; but the chorus is to be reproduced in the settings of the evening Canticles about to be brought out by Novello & Co., referred to earlier in this article.

Many of Orlando Gibbons's psalms are too elaborate to quote, as they require setting out in score. One from Barnard, 'The eyes of all wait upon Thee, O Lord,' has been published as an anthem by Novello & Co., and is the psalm mentioned above, the missing accompaniment to which has been supplied by an old Durham organ book. This setting seems to suggest that Gibbons had some knowledge of the 16th century 'Falsibordoni' of the Continent (see Ex. 5), because he so wonderfully reproduces their spirit in some of the verses.

The following and concluding example is given with some reserve, as the treble part has been lost and has had to be supplied from conjecture by the Rev. W. D. V. Duncombe, Minor Canon and Custos of Hereford Cathedral, in collaboration with the present writer:

Ex. 22. ORLANDO GIBBONS (*d.* 1625).  
Ch. Ch. and Peterhouse MSS.,  
from JERB'S "Choral Responses," &c.



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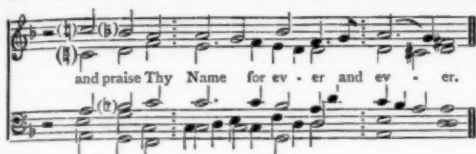
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At A is a common and a rather unpleasant progression of the period, resulting from the sounding during a suspension, of the octave of its resolution in the burlesqued form of a false relation. The saving of the fifths by crossing is also noteworthy.

The disuse, with the practical loss of all memory of these interesting chants or settings, was due to the destruction of church music during the Commonwealth, the changed tastes in church music at the Restoration, and the need that choirs should restrict themselves to such chants—like Examples 1 and 4, and the unisonal plain-chant—as could be sung from unpointed Psalters. The Anglican chant, when developed from the foregoing, was thus sung until well on in the last century, as were the old Tones to the Latin Psalter in pre-Reformation times.

This serious loss of tradition was not peculiar to psalm chants, but, as the present writer has shown elsewhere, extended to all the more important and polyphonic forms of Edwardine, Elizabethan, and Jacobean Service, as distinguished from Anthem music. Only the simpler or homophonic forms survived in the cathedral tradition, as evidenced and perpetuated in the 18th-century collections of Boyce and Arnold. This loss is now being repaired in the 'Cathedral Series' about to be published by Novello & Co.

It is hoped that many of the psalm settings will ultimately be printed and included in the above 'Series,' and a collection brought out of the old chants in Anglican chant and extended forms, edited for use with the Cathedral Psalter. In the meantime, the settings to the evening Canticles of some of these chants, now in course of publication by Novello & Co., to which reference has already been made, will bring many of the chants within the reach of everyone, and stimulate practical interest in a subject which is probably new to most church musicians. One of the chants will be sung to a Psalm at each of the weekday evensongs in Birmingham Cathedral during the Musical Festival week.

It should be noted that the words 'call me blessed' in the 'Faux Bourdon' Ex. 5, are differently distributed in the various parts. As printed, only the treble distribution appears.

Messrs. Binns, of Bramley Organ Works, Leeds, have now completed the organ in Tetbury Parish Church, and are to be congratulated upon the artistic manner in which they have carried out the work. In the year 1805 the authorities purchased for £300 the organ erected in the Rotunda of the Ranelagh Gardens, London. This instrument was built by Byfield in 1746, and played upon by Mozart, and was in use until 1862, when an order was placed with Messrs. Nicholson, of Worcester, who erected their organ in the West Gallery of the church. The specification was drawn up by the Rev. Sir F. A. Gore Osuseley, Bart. In 1901 this organ was re-erected in the south-east angle of the nave, by Messrs. Liddiall & Sons. The present instrument contains most of the old pipe-work, and the skill of Messrs. Binns is well shown in the grouping and voicing. The Swell and Great organs each contain ten stops, the Choir five stops, and the pedal five. There are ten couplers and a tremulant. Mr. F. N. Baxter, the organist of the church, expresses himself as highly pleased with the instrument, which lends itself equally to the purposes of the church services and to recital work.

We are glad to know that Dr. Alcock has recovered from the serious illness which has prevented his undertaking any work for the past three months, and that his health is quite restored.

The organ recently built for the Victoria Street Congregational Church, Jersey, by Messrs. Gray & Davison, was opened on September 26, when a recital was given by Mr. Frederick Attenborough, organist of Burton Parish Church. At the Dedication Service, Mr. Ph. Syvret, the organist of the church, presided at the instrument.

We have received programmes of four organ recitals given at St. Saviour's Church, Riga, by Mr. Arthur Shirley, formerly organist of the Parish Church, King's Lynn. We are glad to see that Mr. Shirley gives prominence to the work of English composers, as shown by the inclusion of such names as Peace, Wesley, Calkin, Wolstenholme, Smart, Lemare, Hollins, Harwood, and West, and that he confines his attention almost entirely to pure organ music. At a Harvest Festival, held on September 23, the Anthem was Dr. Cuthbert Harris's 'Sing a song of Praise,' and the remainder of the service music was by Turle, Woodward, Maunder, Greenish, and Naylor.

On September 22, Mr. C. E. Blyton Dobson gave his two-hundredth organ recital at the Halifax Place Chapel, Nottingham, when his programme was devoted to compositions by Nottingham organists.

The first meeting of the Glasgow Society of Organists was held at the Athenæum on October 5, when Mr. Alfred Hollins explained the construction of the organ.

The Liverpool and District Organists' and Choirmasters' Association held its monthly meeting at the Common Hall, Liverpool, on Monday, October 7, Mr. C. W. Bridson, of St. Nicholas' Parish Church, Liverpool, in the chair. Dr. A. W. Pollitt, organist of the Church for the Blind, Liverpool, read an interesting paper entitled 'A lesson from the Past for the Future.' The Association now enters upon its fourth session. It has a membership of about seventy, and is doing good work in bringing together the organists and choirmasters of the district. Last season the Society sustained a severe loss in the deeply-regretted death of Dr. A. L. Peace (the Liverpool City Organist), who was the first president, and who took an active interest in all matters connected with the Association.

Mendelssohn's 25th Psalm, 'Come, let us sing,' was sung by the choir of the Nottingham Central Mission, Halifax Place, under the conductorship of Mr. E. M. Barber, on Sunday, September 29. Mr. C. E. Blyton Dobson presided at the organ.

Garrett's Harvest Cantata was performed by the choir of Hesse Church, East Yorkshire, at the Harvest Festival, on October 9, under the direction of the organist, Mr. Philip Chignell. This gentleman is fortunate in having the musical assistance of both clergy and churchwardens. The Bishop of Hull (vicar) and the curate (Rev. G. D. Barker) are both admirable singers, and the two churchwardens, Messrs. W. Burwell and W. Coulson, are both regular members of the choir. At the service mentioned, all four officials lent valuable musical assistance.

Mendelssohn's 'Hymn of Praise' was given a notable performance by the Chichester Cathedral Oratorio Society at the Cathedral, on October 10, under the able direction of Mr. F. J. W. Crowe. The solo portions were efficiently and expressively sung by Messrs. R. Marley and Wilkins (tenors), and by boys of the choir. Accompaniment was supplied by an orchestra, assisted by Mr. Stephenson, of Birmingham Cathedral, at the organ. The future arrangements of the Society include performances of Brahms's 'Song of Destiny' and Bach's 'Sleepers, awake,' in December, and Brahms's 'Requiem' in Lent.

Mr. J. Pryse-Lloyd, son of Mr. E. D. Lloyd, of Bangor, North Wales, has been elected to the Tenor Choral Scholarship at King's College, Cambridge. The scholarship is of the value of £80 per annum. He commenced duties on October 16.

## ORGAN RECITALS.

Sir Frederick Bridge, Glass Parish Church—Fantasia in E, *Merkel*.

Mr. J. Gray, Adam Smith Hall, Kirkcaldy—Introduction and Passacaglia, *Reger*.

Mr. F. E. Wilson, Wycliffe Congregational Church, Ilford—Concert Overture in C major, *A. Hollins*.

Mr. Philip Thornley, Dysart Parish Church—Fantasia and Finale from Sonata No. 10, *Rheinberger*.

Mr. Clifford Marshall, St. Philip's Church, Blackburn—March for a Church Festival, *Best*.

Mr. F. R. Frye, St. Mary's, Chelmsford—Sonata No. 5, *Mendelssohn*.

Mr. Fred Gostelow, Luton Parish Church—Clair de Lune, *Karg-Elert*.

Mr. T. W. Hanforth, St. Lawrence's Church, Hatfield—Sonata da Camera, *A. L. Peace*.

Mr. Claude A. Forster, Pringle Memorial U. F. Church, Fochabers—Toccata and Fugue in D minor, *J. S. Bach*.

Mr. Herbert Hodge, St. Nicholas Cole Abbey—Fantasy Prelude, *Charles Macpherson*.

Mr. S. H. F. Wéale, Derry Cathedral—Overture in C minor, *A. Hollins*.

Mr. Paul Rochard, Barwell Parish Church—Symphonie No. 5, *Widor*.

Mr. C. E. Blyton Dobson, Nottingham Central Mission—Theme with variations, *Faulkes*.

Mr. W. W. Starmer, St. Mark's Church, Tunbridge Wells—Larghetto in B flat, *Merkel*.

Mr. Albert Orton, Walton Parish Church, Liverpool—Pastoral Sonata, *Rheinberger*.

Mr. W. J. Lancaster, Bolton (Lanes) Parish Church—Sonata in G major, *Sir Edward Elgar*.

Mr. B. A. Johns, Pear Tree Church, Southampton—Prelude and Fugue in C minor, *J. S. Bach*.

Mr. Nelson N. Edwards, Colne Parish Church—Fantasia and Fugue in G minor, *J. S. Bach*.

Mr. S. W. Swainson, Kirkby Overflow Church—Choral Prelude 'Wachet Auf,' *J. S. Bach*.

Mr. Ernest H. Smith, St. Bede's Parish Church, Liverpool—Processional March, *Faulkes*.

Mr. George Tootell, St. James's, Whitehaven—Romance sans paroles, *J. Bonnet*.

Mr. A. E. Jones, Town Hall, Bolton—Marche Triomphale in E flat, *Guilmant*.

Dr. Caradoc Roberts, Shiloh Chapel, Carnarvon—The Storm, *Lemmens*.

Mr. Ph. Syvret, Jun., Congregational Church, Jersey—Sonata No. 1, *Mendelssohn*.

Mr. Frederick Attenborough, Congregational Church, Jersey—Prelude and Fugue in C major, *J. S. Bach*.

Mr. Walter Johnson, Swadlincote Parish Church—Introduction and Allegro from Sonata in D minor, *Guilmant*.

Mr. Reginald Waddy, Emmanuel Church, Mannamead, Plymouth—Adagio in E major, *Frank Bridge*.

Mr. A. Spencer-Jones, Coleford (Free Church Singing Festival)—Concerto Grosso, No. 10, *Handel*.

Mr. Allan Brown, Higham Hill Baptist Church—Toccata and Fugue in G minor, *Bach*.

Mr. Montague Phillips, Holy Trinity Church, Hermon Hill—Toccata and Fugue in D minor, *Bach*.

Mr. H. Whalley, St. George's Parish Church, Edinburgh—Choral Improvisation, *Karg-Elert*.

Mr. H. Avison, Victoria Avenue Congregational Church, Harrogate—Sonatina in A minor, *Karg-Elert*.

Mr. Edward Bartlett, Arundel Parish Church—Romance in D flat, *Lemare*.

Mr. Otley Marshall, St. John's, Buckhurst Hill—Toccata in C, *a'Evry*.

Mr. Frederick Kitchener, St. Mary's, Cairo—Allegro Moderato, *Silas*.

Mr. F. W. Hughes, Horncastle Parish Church—Sonata No. 1, *Guilmant*.

Dr. C. J. Bennett, Lincoln Cathedral—Three Chorale Improvisations, *Karg-Elert*.

Mr. Leonard C. F. Robson, Ilford Congregational Church—Fugue on a Chant by Dr. Hayes, *Crotch*.

Mr. W. A. Roberts, St. Paul's, Princes Park, Liverpool—Introduction and Fugue on Handel's 'Harmonious Blacksmith,' *Michael Maybrick*.

## ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. Ernest J. Downer, organist and choirmaster, St. Luke's Church, Bromley, Kent.

Mr. F. W. A. Drake, organist and choirmaster, Congregational Church, High Street, Dartford.

Mr. Percy B. Gale, choirmaster, St. Dunstan's in the West, Fleet Street, E.C.

Mr. C. Hastings Kirby, organist and choirmaster, Camden Church, Peckham Road, S.E.

Mr. Harold H. Ruse, organist and choirmaster, New Gravel Pit Church, Hackney.

## Reviews.

*The Office of the Holy Communion.* Set to music by John Merbecke. Edited, with an accompaniment for organ, by G. C. Martin.

[Novello & Co., Ltd.]

Sir George Martin states that 'this edition of Merbecke's Communion Service is intended chiefly for those choirs which are not familiar with the Plainsong notation.' We have always failed to see the present-day utility of that notation, interesting as it undoubtedly is to the antiquarian. We are not living in mediæval days, and such an edition of Merbecke's strong and healthy music will undoubtedly do much to bring it within the understanding of many choirs which hitherto have been deterred by the Plainsong notation. An interesting feature lies in the fact that the edition of the Credo practically corresponds with that written by Sir George Martin for the Coronation Service of 1911. The remainder follows the same broad and dignified lines, and completes what will surely prove a useful addition to the choir library.

*Old Rhymes with New Tunes.* By Richard Runciman Terry. Illustrated by Gabriel Pippet.

[Longmans, Green & Co.]

Quite an attractive picture music-book of old rhymes—very suitable as a gift-book for children, whether at Christmas or any other season—has been prepared by Dr. R. R. Terry, organist of Westminster Cathedral. In all, Dr. Terry has composed new tunes for sixteen old rhymes, and he certainly has succeeded in catching the spirit of the verses in a satisfactory fashion. Among the rhymes are 'Cock-a-doodle-doo,' 'Baby, baby Bunting,' 'Sing a song of sixpence,' 'Georgie Porgie,' 'Little Miss Muffet,' 'Humpty-Dumpty,' 'Little Jack Horner,' 'Dapple Grey,' and others. Some of the tunes are really 'catchy,' and will make an obvious appeal to children; but in not a few cases the chromatic intervals will not be so easy to negotiate. As may be expected, the pianoforte accompaniments are musicianly, and there are some delightfully quaint discords which bring out in a very striking fashion the sense of the words: these are specially in evidence in 'Lady-bird, Lady-bird,' and in 'Dapple Grey.' To add to the attractiveness of the book, Mr. Gabriel Pippet has supplied eight full-page illustrations which are most artistic, and he has also drawn the charming head-and-tail-pieces of each tune. Dr. Terry is to be congratulated on his ingenious treatment of the old nursery-rhymes, and the book is sure to obtain a wide popularity.

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*The Lord looked down from Heaven.* Anthem. By Charles Macpherson.

*The Benedictus, and Magnificat and Nunc Dimittis for men's voices.* Set to music in the key of E major, by Charles Macpherson.

[Novello & Co., Ltd.]

Mr. Macpherson's Anthem, written for two sopranos and alto, is an important contribution to Novello's Chorister Series of Church Music, and to church music generally. The work, while absolutely original without being extravagant, is characteristic of the composer in his happiest vein. Some demand is made upon the musical capacity of the singers, while the organ accompaniment is a study in polyphonic writing. Let it be said at once that the music is really beautiful, and that any trouble it may give will be amply repaid.

The setting of the Benedictus and Evening Canticles, while hardly so congenial, is brimful of cleverness, and there are many fine moments. As examples we may note the change at the words 'hath magnified me,' and the *pp* opening of the Gloria in C sharp minor, which, after a pause, follows a passage ending in C major. The whole work is that of a thoughtful mind and a highly-equipped technique. We hope and believe the time is rapidly approaching when such music will be within the most ordinary capacity. There is certainly room for it in these days of mediocre and stereotyped examples of so called church music.

*An Album of Songs. Second Album of Songs.* By B. J. F. Picton.

[Breitkopf & Härtel.]

These two volumes contain music that, without eccentricity or forced originality, arrests the attention and, even where the quality of the ideas fails to win complete approval, constitutes beyond doubt song-writing of a high order. The chief excellence lies in the vocal line, which springs straight from the rhythm and significance of the words (in most cases well-known English lyrics), and has in itself an attraction of melody rather than of 'tune'—as it should be in songs. There is further musical interest in the considered use of free tonality and the careful framing of accompaniments, although in both there is a strong suggestion of mannerism. The composer is given to more pronounced use of the dominant ninth than its flavouring will bear, and is prone to require of the right hand Brahmsian handfuls of notes moving with and surrounding the vocal melody. But the music abounds in telling ideas, such as those which make the whole of 'Let us now take time and play' (Herrick) and the ending of 'Love me little, love me long.' These examples are in the first album, which also contains 'O sweet delight' (Campion) and 'Your heart has trembled' (Henley). The best of the second album is 'Out in mother's garden' (Lady Gloria Fane); the others are 'On the way to Kew' (Henley), 'Love on, dear heart' and 'Epitaph upon a virgin' (Herrick). The collection is the creation of a thoughtful composer, of whose work we would gladly hear more.

*Thou art worthy, O Lord.* Anthem for Septuagesima Sunday, Trinity Sunday, Harvest Festivals, and general use. By Francis Edward Gladstone.

[Novello & Co., Ltd.]

A fresh and vigorous example, in five parts (two sopranos), well worth the attention of those who prefer the diatonic style. Though in a somewhat familiar mould, Dr. Gladstone's music is interesting, and he exhibits a mastery of vocal writing and effect which should secure due recognition of his latest effort.

*How Eloquent are Eyes.* Part-song for S.A.T.B. By John E. West.

[Novello & Co., Ltd.]

This is another example of the unaccompanied music for choirs inspired by the confidence in the advance in choral technique made in recent years. The words are by Shelley. Mr. West has great fluency in writing for voices, and in this part-song he has given full vent to his poetical feeling. We believe we are justified in saying that this, the

latest of his works, is his finest effort in the shape of part-songs. The form is free, and the music closely follows the poet's mood. There are several fine climaxes. The music cannot be said to be easy, but it provides fine scope for a well-equipped and highly-trained choir.

#### BOOKS RECEIVED.

*Fanny Burney at the Court of Queen Charlotte.* By Constance Hill. With numerous illustrations by Ellen G. Hill, and reproductions of contemporary portraits. Pp. 366. Price 16s. (London: John Lane, The Bodley Head.)

*Interpretation in Song.* By H. Plunket Greene ('The Musician's Library'). Pp. 307. Price 6s. (London: Macmillan & Co.)

*Johann Sebastian Bach.* By Heinrich Reimann. (Berühmte Musiker: Lebens-und-Charakterbilder.) Well illustrated. Pp. 83. (Berlin: Schlesische Verlagsanstalt.)

*Rivista Musicale Italiana.* Nineteenth year. Third quarterly instalment. Pp. 320. (Turin: Fratelli Bocca.)

*The Growth of Music.* By H. C. Colles. Part I.: From the Troubadours to Bach. Pp. 160. Price 4s. (Oxford: at the Clarendon Press.)

*Vocal Production with the aid of Phonetics.* By Charles Macan Rice. Pp. 87. Price 1s. 6d. Cambridge: W. Heffer & Sons.)

*Marietta Alboni.* By Arthur Pougin. Third Edition. Pp. 269. (Paris: Plon-Nourrit et Cie.)

## Correspondence.

### HANDEL'S MUSIC IN PARIS.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—The current number of the *Zeitschrift* of the Internat. Musikgesellschaft contains an article on the performances of old music (up to Beethoven) at Paris, which is noteworthy in several respects. It deals with the season 1910-11. The list comprises eleven pages, of which two are occupied by Bach, one-and-a-half by Mozart, and one by Handel. Of English writers, Arne and Purcell appear, with the Elizabethan virginalists Byrd, Bull, Gibbons, Pearson, and Richardson. The writer, M. Prod'homme, says: 'Among the ancients, Bach is most in favour, followed closely by Mozart and Handel.' It is true that the same solos are frequently repeated by different performers. The list includes only public performances; 'but old music, in drawing-rooms and reunions having a truly musical character, has taken an important place, if not indeed preponderating, at the side of contemporary music, and perhaps to the detriment of the music properly called classical.' M. Prod'homme's list might have been more systematically and lucidly stated; he gives, for instance, under Handel, 'Air d'Iole,' and 'Air d'Iole d'Herakles,' and 'Air d'Herakles.' Now in Handel's 'Hercules' Iole sings six different airs; which of them were sung? Very likely one only. However, it is not easy to get full particulars of French programmes; see the article on 'Handel in England and abroad' (*Musical Times* for August, 1912).

Such strange statements are often made in England respecting Handel, that it is worth while naming the larger works which were performed complete in Paris during the season in question. 'Messiah' (Choral Society of the Sorbonne), 'Israel' (Conservatoire), 'Alexander's Feast,' 'Saul,' and the 'Ode for St. Cecilia's Day' (Société G. F. Handel), are named. In honour of St. Cecilia, choraleists of St. Eustache performed the 'Dettingen Te Deum'! They probably did not know why Handel wrote it.

If one wishes to hear Handel, it is advisable to settle in Paris. And still more if one wishes to hear Bach, who seems to appeal to French more than to English taste, and is constantly performed in Paris and the départements.

H. DAVEY.

## TALLIS'S PSALM SETTINGS.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—Having read the interesting article of 'The early harmonized chants of the Church of England' by Mr. Royle Shore in the current issue of your valuable paper, may I be allowed to point out an inaccuracy. After referring to the chant settings by Tallis of Psalm cxix., Mr. Shore says: 'Mr. Heywood . . . sets out in full the three psalm-settings by Tallis in five-part harmony as printed in Barnard.' This is not correct, for what Mr. Heywood prints, and what Mr. Shore quotes, is an *abridged* form of Barnard's publication, in which the notes set to every syllable by Tallis are reduced to a single breve. This is misleading to those who have not had an opportunity of seeing the original. In my book on 'The Psalms, their Structure and Musical Rendering,' published in 1903, will be found the complete settings as printed in Barnard, without alteration; and at the Church Congress at Liverpool in 1905 I commented upon these, and some of them were sung as illustrations of my paper by the Choir of Southwark Cathedral under my direction.—Yours faithfully,

A. MADELEY RICHARDSON.

Newport, R.I., U.S.A., Sept. 18, 1912.

## 'FROM GREENLAND'S ICY MOUNTAINS.'

Dr. Gratton Flood writes to us as follows: In regard to the query put by Mr. F. G. F. Thomas, of Towcester, in your October issue, the age of the organ may be anything from 150 to 180 years. However, it is not correct to state that Bishop Heber 'is said to have composed *his tune* to the well-known hymn "From Greenland's icy mountains,"' at Towcester. Bishop Heber wrote the words of his once popular hymn while on a visit to Wrexham on Whitsun Eve, 1819, and it was first sung at evening service in Wrexham Church on Whit-Sunday of the year 1819. Heber himself directed the hymn to be sung to the tune of 'Once when the seas were roaring,' composed by Handel, under the title of 'The faithful maid,' and sung in Gay's 'What d'ye call it' in 1715. This melody will be found as Air 28 in the 'Beggars' Opera' (1728), and also in the 'Musical Miscellany,' vol. ii., in 1729. Heber's verses were first published in the *Evangelical Magazine* for July, 1821.

## Obituary.

We regret to have to record the following deaths:

WILLIAM KUHE, on October 8, at his residence, Longridge Road, Kensington, in the eighty-ninth year of his age. He was born at Prague on December 10, 1823. His musical capacity found early vent at the pianoforte and led to his studying under Thalberg. He came to England in 1845, and soon afterwards resolved to settle in this country, where he fraternised with the best-known musicians of the period. He made his first public appearance in London as a pianist at a concert given in 1845 by Miss Emma Lucombe, who became the wife of Sims Reeves. In 1847 he made Brighton his headquarters, and henceforth for many years the musical record of that town is practically that of the enterprise and achievements of Kuhe. It was at one of his concerts at Brighton in 1861 that Adelina Patti, then a child, made her first appearance on a concert-platform. The Musical Festivals, with which Kuhe's name was afterwards associated, began in a small way in the West Street Concert Hall in 1868. Later, a choir was organized, and the arena of the concerts changed to the Dome, where they continued for many years, and enabled the Brighton public to make the acquaintance of numerous important choral and orchestral works and of the powers of all the well-known artists of the day. The scheme was pursued notwithstanding almost constant heavy financial loss. In 1893, on the occasion of his musical jubilee, Kuhe was the recipient of a public testimonial of 400 guineas. In 1886 he was appointed professor of the pianoforte at the Royal Academy of Music, a post he retained until 1904, when at the age of eighty-one he resigned, owing to his growing blindness. He was a Freemason, and in 1874 was selected as organist to the

Grand Lodge of England. Kuhe was in his time a brilliant pianist and a capable composer of light music for his instrument. His genial and optimistic personality endeared him to all with whom he had relations. He outlived most, if not all, of the comrades of his prime of life, but to the end he was deeply respected—and, we may add, affectionately regarded—by a large circle of friends.

MISS FRANCES ALLITSEN, the song-composer, at the age of sixty-three, on October 2. She received her musical education at the Guildhall School of Music, and came out as a singer in 1882. Her most popular song was 'There's a land,' which had considerable vogue at the time of the South African War. Others that have been well-known are 'A song of Thanksgiving' and 'Sunset and dawn.' We quote the following from 'A Century of Ballads,' by Mr. Harold Simpson: "'When I started composing" she [Miss Allitsen] said once, "I had no technical knowledge, and found it difficult to put my songs on paper." Then she took them to Mr. Weist Hill, head of the Guildhall School of Music, who was struck with their merit and offered her a free scholarship in the theory of music. She afterwards won the Lady Mayoress's prize for an overture, "Undine."'

GUIDO PAPINI, the famous violinist, in London on October 3. He was born near Florence in 1847. From 1874 onwards he frequently visited England, and in 1893 he settled in Dublin as professor of the violin at the Royal Irish Academy of Music. In 1896, however, he was forced by ill-health to resign this post.

MADAME LA SALLE RABINOFF, a talented singer of great repute in America, wife of Mr. Max Rabinoff, the impresario.

## THE BIRMINGHAM MUSICAL FESTIVAL.

OCTOBER 1 to 4.

Judged by the Gargantuan feast of music provided on this occasion, it would seem that the Festival was at the zenith of its success. Whatever one may think of this or that interpretation, the fact that such an arduous programme was so remarkably well prepared and performed is one more tribute to Sir Henry Wood's extraordinary industry and capacity. Anything like a comprehensive critical survey of the four days' output is impossible in a monthly periodical in which there is so much else to record. We can only attempt to give general comments.

In the course of the eight morning and evening concerts (the morning ones were divided into two parts) the following works were performed:

## CHORAL.

'Elijah,' 'The Music Makers' (Elgar), Bach's 'St. Matthew' Passion music, 'The Song of St. Francis' (H. Walford Davies), 'The Messiah,' Verdi's 'Manzoni Requiem,' Brahms's 'Requiem,' 'Sea-Drift' (Delius), 'Be not afraid' (unaccompanied motet, Bach), and 'The Apostles' (Elgar).

## VOCAL SOLOS.

'Mad Bess' (Purcell), sung by Miss Muriel Foster; 'Desdemona' scene (Verdi), sung by Madame Donalds; Wotan's 'Abschied' (Wagner), sung by Mr. Clarence Whitehill; and the 'Dance of the Seven Veils' and the closing scene of 'Salome' (Richard Strauss), sung by Madame Aino Ackté; 'Un aura amorosa' (Mozart), sung by Mr. McCormack.

## INSTRUMENTAL.

Brandenburg Concerto (No. 3, in G) for strings (Bach); Pianoforte Concerto No. 1, in E flat (Liszt), played by Moriz Rosenthal; New Symphony No. 4, in A minor (Sibelius); Overtures 'Coriolan,' 'William Tell,' and 'Tannhäuser'; Concerto in D, for Violoncello (Haydn), played by Pablo Casals; orchestral drama, 'Fifine at the fair' (Granville Bantock); 'Don Quixote' (Richard Strauss)—the violoncello solo played by Pablo Casals; Symphony No. 7 (Beethoven); Choral Vorspiel for organ, 'In dulci jubilo' (Bach), played by Mr. C. W. Perkins.

Scriabine's 'Prometheus' (The poem of Fire), for orchestra, pianoforte, organ and chorus, was to have been performed, but it was withdrawn owing to the impossibility of time being found for adequate rehearsal.



ARTISTS WHO APPEARED AT THE BIRMINGHAM FESTIVAL, 1861.

[From a photograph in the possession of Messrs. Pricatley & Co., Birmingham.]



Madame SHERRINGTON. Mlle. TITIENS. Madame SAINTON DOBY. Miss PALMER. Madame PATTI. Madame RUDERSORFF. BELLETTI. GIUGLINI.  
MRS. SIMS REEVE. SANTSLEY. MONTEN SMITH. COSTA.

The principal performers were Mesdames Ackté, Donalda, Ada Forrest, Carrie Tubb, Clara Butt, Muriel Foster, Doris Woodall, Messrs. Gervase Elwes, John McCormack, Thorpe Bates, Wilfrid Douthitt, Herbert Heyner, Clarence Whitehill, Herr Moriz Rosenthal (pianoforte), Señor Pablo Casals (violoncello).

The band consisted of twenty first violins, led by Maurice Sons, sixteen second violins, twelve violas, twelve 'cellos, nine double-basses, nine flutes, one piccolo, ten oboes, two oboi d'amore, two oboi da caccia, heckelphone, two cors Anglais, seven clarinets, nine bassoons, eight horns, one tenor tuba, seven trumpets, four trombones, and thirteen other players—percussion, harp, &c., including a 'wind machine'.

The choir consisted of ninety-four sopranos, eighty-five altos, eighty-three tenors, and eighty-nine basses; total, 351. By general consent it was pronounced to be one of the finest Festival choirs ever assembled in this country. The tasks, physical and musical, the chorists had to face were extraordinarily arduous, but almost throughout they were equal to all demands. It was only at the last concert of the series that they betrayed symptoms of fatigue. The excellence of the choral technique displayed must in justice be ascribed mainly to the industry, skill, and unique experience of the chorus-master, Mr. R. H. Wilson, whose name was not recorded in the daily programmes because, we presume, he was not a performer—only a Bunty behind the scenes. To Mr. Wilson's achievements in providing a plastic instrument were added those of Sir Henry Wood, who here, as in every other department of his wonderful activity, brought to bear his genius for taking pains and his indomitable will-power in securing his own interpretations.

Sir Henry Wood was the general conductor for the first time at this Festival. Sir Edward Elgar, Mr. Granville Bantock, Dr. H. Walford Davies, and Mr. Sibelius conducted their own works.

The performance of 'Elijah' with which the Festival opened was one to remember. The choir poured out a magnificent stream of sound, displayed the precision of a military band, and in other ways showed their responsiveness to the ideas of their conductor—ideas not always in consonance with tradition and not without a suspicion of a desire to exhibit virtuosity at all costs. But it must be admitted that the oratorio lends itself to the personal factor more than do the older masterpieces of this class. Mr. Whitehill, as Elijah, gave a highly dramatic interpretation of the part. The other chief soloists were Miss Forrest, Madame Butt, and Mr. McCormack.

At the evening concert the programme was a miscellaneous one. It included two of the most striking novelties produced at the Festival, the new choral cantata, 'The Music Makers,' by Sir Edward Elgar, and the new Symphony (No. 4, in A minor) by Jean Sibelius, both works being conducted by their respective composers. As in our September issue (pp. 566-570) we gave a full analysis of 'The Music Makers,' it will not be necessary to refer here in detail to the beautiful poetic basis of the work supplied by the late Arthur O'Shaughnessy. The performance was a remarkably fine one, and revealed most if not all the subtle and suggestive charm of the music. The probable effect of the quotations from the composer's former works was a matter of curiosity for some listeners who, previous to the performance, harboured a feeling that maybe the tracing of the quotations and the recollection of their former association might distract attention from their present application. But it turned out quite otherwise, for the leitmotives are so ingeniously and naturally dovetailed into their environment as never to obtrude, and they always seem to fit the situation to a nicety. The climaxes are in places tremendous. One of the most exciting is that to the words 'Trample a kingdom down,' which is almost terrible in its savage intensity. A beautiful choral section ensues to the words:

... We, in the ages lying  
In the buried past of the earth,  
Built Nineveh with our sighing,  
And Babel itself in our mirth;

In the climax of this section the whole-tone scale is employed with a weird effect. No other choral music that Elgar has

written has risen to finer penetration or expression than that set to the words:

A breath of our inspiration  
Is the life of each generation.

The orchestral parts here are supremely beautiful. The contralto solo, especially as sung by Miss Muriel Foster, who is a past-master in the interpretation of Elgar's music, gave a needed note of personal intimacy to the unfolding of the poet's fancy. The solo is soon—almost too soon—concerted with the chorus, but it continues to interest. It leads to one of the most remarkable harmonic devices to be found in the whole work (p. 53, vocal score), and the passage also illustrates the composer's occasional tendency to secure effects by sequences, in this instance of the boldest description. One of the most striking passages in the work is that set to the words, 'For we are afar with the dawning,' 'And the suns that are not yet high.' The tonal and rhythmic means employed here are simple, but the effect is large, expansive, grand. The most important section for the soloist occurs near the end of the work. Here for seventy or more bars the singer delivers the fine appeal of the poet to posterity in the last stanza of the poem:

Great hail! we cry to the comers  
From the dazzling unknown shore;  
Bring us hither your sun and summers,  
And renew our world as of yore;  
You shall teach us your song's new numbers,  
And things that we dreamed yet before:  
Yea, in spite of a dreamer who slumbers,  
And a singer who sings no more.

The introduction of the 'Novissima hora' theme at this stage is wonderfully eloquent and searching. After this the music glides like a fleecy cloud to its extinction; the transition from sound to silence is almost imperceptible.

The only other general criticism of the performance we are disposed to make is that the orchestration in places was overpowering, and could not be balanced by the choir.

Sibelius's Symphony brought us into another world—one with which most of us are so unfamiliar that we stumbled in our endeavour to understand. The idiom of the music and its form—with ends that did not seem to finish—left one in bewilderment. Mrs. Newmarch, who knows more of Sibelius's music than most people, says that 'The fourth Symphony, like the earlier ones, is music of an intimate nature, and much of it was thought out and written in the isolation of hoary forests, by rushing rapids, or wind-lashed lakes. There are moments when we feel ourselves alone with Nature's breathing things.'

The work is in four movements: I. *Tempo molto moderato quasi adagio*; II. *Allegro molto vivace*; III. *Al tempo largo*; IV. *Allegro*.

It is impossible here to discuss the new work, especially as we feel obliged to state frankly that we do not at present understand it sufficiently, which is a way of confessing that the limitations are our own. But we may say that, after hearing rehearsals as well as the performance, the work grew in interest, and we shall be prepared to rank ourselves with its admirers when we are more familiar with its peculiar mode of expressing temperament. The other items in the scheme were two Overtures, the 'Brandenburg' and the Liszt concertos, 'Mad Bess' (Purcell), magnificently declaimed by Miss Foster, and the clever but frightfully noisy Humoreske on 'Themes of Johann Strauss,' played by Moriz Rosenthal.

At the morning performance on October 2, Bach's 'St. Matthew' Passion was given. It was a deeply engrossing interpretation, at one time fulfilling the highest ideals and at another inducing disappointment and distress. The preparation of the great work was marked by that meticulous care that distinguishes all Sir Henry Wood's enthusiasms. The oboi d'amore and the oboe da caccia in the solos, perfectly played, as were also the two solo flutes, were always a fascination to the ear. The choruses were splendidly sung. Never before have we heard 'Have lightnings and thunders' performed with such tremendous effect. Mr. Elwes (the Evangelist) was always adequate, Mr. Douthitt (Jesu) sang well, but yet with not

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sufficient restraint and dignity. Madame Donalda, placed with Miss Foster at the back of the orchestra, was unable to catch the pitch, and some of the other solo singers were not wholly satisfactory. Miss Foster's singing of the Aria, 'Have mercy, Lord' (No. 47), and Mr. Maurice Sons's playing of the violin obbligati, were things to cherish in the memory. The singing of some of the chorales by the choir of fifty boys was admirable, their voices always standing out as a beautiful distinctive colour. A disturbing factor was the 'expression' which distorted the lines of beauty in the four-part chorales. The idea of treating them as part-songs with verbal points to be emphasised has been discussed before and deprecated, but without effect. So one must perforce accept the sun as with all its defects of spots!

Dr. H. Walford Davies's 'Song of Saint Francis,' for soli, chorus, and orchestra, was performed on the evening of October 2. Report beforehand spoke highly of the work, and it is gratifying to record that the performance confirmed the forecast of its high artistic value. There are ten numbers, each of which is rounded off by a tonic cadence, and can be performed separately. The 'Song' is stated to yield 'Praises of the Lord, as concerning His creatures.' In turn, the Sun, the Moon and Stars, the Wind and the Air, Water, Fire, Sister Earth, Our Mother, Them that forgive for the love of God, Sister Death, all are personified and praised. The naive beauty of the poem and its varied appeal are suggestive of music.

It must suffice at present to say that the new cantata exhibits a marked advance in the composer's command of fluent invention and power to write picturesquely. The opening number is imposing and gravely beautiful, and withal maintains the tranquil joy of strong faith. The second movement (Moon and the Stars) has much to charm, the third movement (Wind and the Air) seems rather obviously descriptive; that of Sister Water is very well conceived. The 'Fire' movement did not move us so much, although it has great vitality. Sister Earth, which is admirably treated as a tenor solo, formed an effective relief. 'Them that forgive,' for soprano solo and chorus, is a chaste and devotional item that might very well be used as a separate anthem in 'quires and places where they sing.' Sister Death is written for soli tenor and bass. Its peculiar atmosphere recalls 'Everyman'; the ending in the major key maintains almost breathless attention. The final number, in which all the soloists unite with the chorus, leads up to a powerful climax, and then gradually dies away in the softest of *pianissimos*. The work as a whole was one of the successes of the Festival. Surely it will be heard again, soon!

At the same concert the eagerly-expected first performance of Mr. Granville Bantock's orchestral drama, 'Fifine at the Fair,' was given under the direction of the composer. As we have already stated in the *Musical Times*, the drama illustrated is that more or less clearly unfolded in Browning's celebrated poem, which is the monologue of a man who himself relates his fall to the attractions of the girl Fifine, a dancer at a fair, notwithstanding his deep regard for his wife Elvire, who is a model of purity and steadfastness. Without going more deeply into an intricate line of thought, these three characters and the events that happen have given Mr. Bantock poetic and dramatic basis for his music. An imaginative analyst of the poem and of the music could, no doubt, discover more things in both than were dreamt of in the philosophy of either the poet or the musician. The ordinary listener, however, who does not want to take his music very seriously and to listen to it with a wet towel round his head, can find ample scope for frank enjoyment in Mr. Bantock's suggestive imagery, lucid melody, and brilliant orchestration.

The music follows the line of the poem in beginning with the Amphibian who, indolently floating on the sea, is provoked to wonderful reflections by the appearance of a stray butterfly. Whatever the significance of this incident may happen to be, it has enabled the composer to give us some delightful music for strings only, divided into twenty-four parts, and we have a charming butterfly represented by wisps from a solo violin. Then begins the real story, the visit of the husband—a Don Juan with a nonconformist sort of conscience—and wife (Elvire) to the fair, the appearance of Fifine, the fascination of the man, and the moral of it all. We have leitmotives associated with Elvire, some realistic fun of the fair, noisy, rollicking, and obstreperous, the charming

dance in which Fifine displays her saltatory seductions, the passion beyond control of the man, the subsequent remorse, and the glorification of the constant Elvire.

The Epilogue in the poem, whatever its true significance may be, suggests ultimate relief from storm and stress, and this is finely reflected in the music by a serene and beautiful ending. A feature of the instrumentation is the prominent solo employment of the clarinet. A brilliant and elaborate Cadenza enabled Mr. Charles Draper to display his skill and the capacity of the instrument. The verdict of the public on the whole work was unmistakable. To them, at least, it was a sane and comprehensible contribution.

The 'Don Quixote' Variations excited quite as much amusement by their occasional realism as they did pleasure. The playing of Casals in this work was an unalloyed satisfaction.

The performance of the 'Messiah,' on the morning of October 3, had many fine moments, but the extraordinary license Sir Henry allowed himself in the treatment of some of the choruses was again a disturbing and distressing circumstance. In another column we give detailed particulars of the performance (see p. 726).

The performance of the 'Manzoni Requiem' (Verdi) was made remarkable by the energy and occasional tremendous resonance of the choral singing, and the speciality of Madame Aino Ackté's style of performance. This gifted lady does not always sing with a beautiful quality of voice, but she identifies her interpretation so intensely with the import of the words and their musical expression, that she rivets attention. Her monotonous of the prayer at the end was a thrilling climax of intensity. The other singers were Miss Muriel Foster, Mr. McCormack, and Mr. Whitehill, all of whom were well-equipped for the work.

Delius's 'Sea-Drift' elicited various opinions. It has now been fairly often performed in this country—sometimes well and sometimes badly. For our part we see no reason to alter the feeling we have held from the first, that the work is simply beautiful. The idiom used is strange; its colouring is of the subtlest. The resources brought to bear on its performance at Birmingham were too great. The composer does not employ the full orchestra all through, and he does not want the full choir all through. The 'new choralism' as represented in this work demands a more artistic use of the choral material. Mr. Thorpe Bates sang the bass solo-part with rare insight and temperament.

At the morning concert, on the fourth day, the 'German Requiem' of Brahms was given. The performance was often deeply impressive, yet it missed some of the mighty grief of the more poignant passages. More success attended the exultant moods of the work. Miss Carrie Tubb and Mr. Thorpe Bates were highly efficient.

The second part of the concert began with an extraordinary contrast to the morning's proceedings. It is a far cry from a Requiem to Strauss's 'Dance of the Seven Veils' and the closing scene of 'Salome.' But lunch had intervened, and the audience after all were ready to waive any feelings of incongruity they may have entertained. They were rewarded with one of the greatest sensations of the Festival. The orchestra was magnificent, and Madame Ackté held the audience spellbound by the powerful realism of her passion. After this fever the Beethoven Symphony in A was especially comforting to many minds, and this impression of a sane world was maintained by Mr. Perkins's excellent organ playing of the Bach 'Choral Vorspiel' and by the singing of the unaccompanied motet 'Be not afraid,' which finely showed off the resources of the choir and its high training.

The Festival was brought to a worthy conclusion by a performance of Elgar's oratorio 'The Apostles,' given under the direction of the composer. It was in some respects a disadvantage to all concerned that this noble work was presented as the last item in a series of arduous performances that were preceded, it must be remembered, by still more exacting rehearsals. That the choir under these circumstances betrayed some tendency to faulty intonation, is more a matter for regret than surprise. But otherwise the performance was satisfactory. The soloists were Madame Donalda, Miss Muriel Foster, who again gave us cause for congratulation that she has returned to the concert-platform, Mr. Gervase Elwes, Mr. Henry Heyner, Mr. Wilfrid Douthitt, and Mr. Thorpe Bates. The last-named singer again greatly distinguished himself.

The whole receipts of the Festival were about £10,000, being a few hundred pounds less than was received at the 1909 Festival. Up to the time of going to Press we have not heard particulars as to the net financial result. Whatever this may be, it is a satisfaction to record that the artistic result of the 1912 Festival was equal to that attained at the best of its predecessors.

The Festival was begun in 1768. Dr. Richter preceded Sir Henry Wood as conductor, and on previous occasions the office was held by Sir Michael Costa.

### 'THE MESSIAH.'

In our notice of this Festival, given above, we reserve comments on the performance of 'The Messiah' for special treatment. We now give details of the chief points of the performance.

No. 2, 'Comfort ye' (sung by Mr. Gervase Elwes). The playing of the staccato accompaniment was a feature. It was not, as it so often is, an intrusively pronounced staccato, but one just insinuated, and it was performed with unity of attack. At the 22nd bar, instead of the customary version shown at (a)



Mr. Elwes, as directed by the conductor, rose to the F sharp (b)



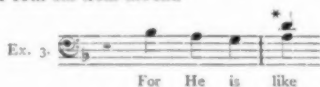
Prout's edition also gives the F sharp. At the 26th bar the usual appoggiatura D was omitted, only the minim C being sung:



No. 3, 'And the Glory.' M. 132, sometimes faster. The end *Adagio* had little grandeur, and the 'it' was clicked off intrusively.

No. 5, 'Thus saith' (Mr. Clarence Whitehill). Imposingly vocalised. The long runs, even that with forty notes, were never broken for breath.

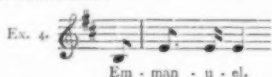
No. 6, 'But who may abide.' Began M. 90, and on the voice entering slackened to M. 60, with considerable *rubato*. At the 10th bar from the end



D was sung instead of A.

No. 7, 'And He shall purify' (omitted).

No. 8, 'Behold' (Madame Butt). At the 5th bar the usual appoggiatura was omitted, E being sung on the second syllable of Emmanuel:



No. 9, 'O thou that tellest.' Very finely sung by Madame Butt at about M. 150, the vocalisation being particularly pure and flowing. Some of the runs were broken for breath. The vowel in 'God' seemed difficult to define on the low C and B. The chorus was taken at an almost frantic pace—M. 168. It was an impetuous rush, and for one at least of the audience the charm of this chorus was obscured.

No. 10, 'For behold.' A deeply impressive performance, not only by Mr. Whitehill but by the orchestra. The usual *f* effects at bars 11 and 20 were omitted.

No. 11, 'The people that walked.' Some considerable variations of *tempo* and some unusual instrumentation.

No. 12, 'For unto us.' This was a performance that greatly disturbed and distressed many of the audience. It began *pp*, for what reason it is difficult to divine. But this 'reading' was not new. The pace at first was M. 72.

At the first climax on the word 'wonderful,' the pace was reduced to about M. 48, the former *tempo* being resumed as the altos emerged at 'Unto us a Child is born.' At the second climax the pace was again brought down to M. 48, and the faster pace resumed when the tenors emerged. This process of variation was renewed at the third climax. Then the basses were led off at a faster pace than ever, M. 80 to 84, and at the fourth climax the slow pace was resumed. The final choral phrase, 'The Everlasting Father! the Prince of Peace,' was taken *accelerando* until it reached an exciting pace, and the whole number ended in a feverish glow.

No. 13, Pastoral Symphony. The 'first time' sounded unusually thick as instrumentation, and it failed to interest. On the *piano* repeat the music was 'cinematographed' with *vibrato*. On the whole an effective but not an expressive performance.

The Recits. 14, 15, 16, 'There were shepherds,' &c., were somewhat dramatically treated, but they were finely expressive. The orchestra played superbly.

'And suddenly there was with the Angel' was taken at a great pace M. 160. It became very jubilant, and having been thus worked up No. 17, 'Glory to God,' was begun *pp*—an anticlimax! The pace at the opening was sober and regular, and the choral technique displayed was excellent.

Some *crescendos* and *diminuendos* served to show off the choir if they did not show off Handel. At the 18th bar the imitative section was scurried to the point of confusion, the pace being increased. At the 26th bar, where the original theme of the opening bars is repeated, all the resources of choir and orchestra were lashed up to a tremendous *f* climax, and the pace, especially for the band, became frantic.

At bar 33, where the imitation is resumed, the pace was again increased and was made *accelerando* to the *pp* end of the choral part. Did anyone in the hall derive satisfaction from this lurid treatment of a beautiful and dignified chorus? The present writer heard only words of regret.

No. 21, 'His yoke is easy' (omitted).

No. 22, 'Behold the Lamb of God.' The massive grandeur of this chorus was undisturbed by new 'interpretation.' Pace about M. 64.

At the sixth bar from the end there was a great *forte*, which was followed by a sudden *piano* in the next bar. It was difficult to see what was 'expressed' by this vivid dynamic contrast.

No. 23, 'He was despised.' Only the first part was performed. Here Madame Butt sang with simplicity and dignity, and the accompaniments were played with the utmost delicacy and beauty. The instrumental interludes—about the performance of which elsewhere we wrote in our October number (p. 666)—were always treated tenderly and sympathetically.

No. 24, 'Surely He hath borne our griefs,' was taken rather faster than usual (about M. 84). The pace was slackened at bars 18, 19, and here there was a *diminuendo*. At 'the chastisement' the *tempo primo* was resumed, and some *sforzando* emphasis was imported that was intrusive. The chorus ended with the customary *diminuendo*.

No. 25, 'And with his stripes' (omitted).

No. 25, 'All we like sheep.' This was formally and, from the technical standpoint, splendidly sung. At the 62nd bar the emphatic *sforzando* accents on every syllable

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by all four parts together, an effect which was repeated at the 71st and 72nd bars (20th and 19th bars from the end), at the words:

We have turn-ed ev - 'ry one

raised a smile, but had no other effect. It is of course true that the chorus is an arrangement of a duet from one of Handel's earlier works. The *Adagio* Coda by which Handel so gloriously redeemed the chorus from triviality was sung with gorgeous tone, if with no mood colour.

No. 28, 'He trusted in God.' This wonderful chorus; which welds fugal form and intensity of expression into a unity, lost some of its virtue by the erratic treatment to which it was subjected. The pace was well chosen

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about M. 84. The 'treatment' began at the end of the bass announcement of the subject, the cadence being pulled out *rallentando*. This happened again at the end of the tenor answer and the alto re-statement. But the idea was abandoned at the treble cadence, probably because of the contrapuntal texture. The exposition being completed, the pace was now increased to M. 96, and at the 23rd bar, where the alto resumes the subject, the pace was M. 100, and this was maintained until the *Adagio* was reached. At the *Adagio* the orchestra was 'turned on at the main,' the timpani becoming a specially obstreperous feature, through which we could still hear that the choir were singing for all they were worth.

No. 29, 'They rebuke,' and the following recitatives and airs up to 'Thou didst not leave,' were sung with deep and moving expression by Mr. Elwes, and the accompaniments were played with infinite charm and delicacy.

No. 33, 'Lift up your heads.' The first pace was excellent,

M. 88. The sopranos and altos sang with beautifully blended tone and attractive precision, and all the opening section until the ordinary four-part chorus enters (bar 33) was everything we could desire. Then at bar 34, 'He is the King of Glory,' the pace was suddenly increased to M. 100. A dozen bars later it became hectic and not controlled; the texture of the counterpoint became obscure. A *stringendo* then brought the pace at bar 54 to M. 108, and at bar 63 it became even faster, with the result that in the rush the splendour of the rolling, florid counterpoint at bars 69 and 70 was not revealed. This 'full speed ahead' was relentlessly maintained to the end. After this, one needed breathing time, and the lunch interval was welcome.

Nos. 34 to 39 inclusive were omitted, and the performance was resumed with—

No. 40, 'Why do the nations,' which served to exhibit Mr. Whitehill's splendid voice and style.

No. 41, 'Let us break.' This was excellent in choral technique and tone. At bars 24, 25, and later at bars 35 to 38, there were some delicate tip-toe *piano* effects which had a sort of confidential expression that sounded odd in this connection.

No. 44, 'Hallelujah Chorus.' The interpretation of this great masterpiece excited much comment, but, so far as we could gather, little or no difference of opinion.

The opening pace was stately, and the jubilant expression was well controlled. Then at the unison delivery of the theme 'for the Lord God omnipotent reigneth,' the pace was suddenly brought down to M. 48, the intervening 'Hallelujahs' resuming the quicker pace. Another pull up occurred where the tenors and basses have this theme in unison, the other parts filling in their interjectory 'Hallelujahs' as well as they could. Later, the pace was quickened until the cadence at bar 32. There was confusion at bar 31. At bar 34, 'The Kingdom of this world' was sung *piano* and *adagio* with the usual burst of *forte*, a little increased on this occasion to double *ff* at 'the Kingdom of our Lord,' the pace here being about M. 46. At the fugal subject, announced by the basses (bar 41), the pace was suddenly increased to M. 96. At bar 51, the beginning of the building up of the great climax, the iterated notes to the 'King of kings' and later 'and Lord of lords' were always sung very slowly and the succeeding 'Hallelujahs' very quickly.

The marked variations of *tempi* were continued until bar 69, where the bass leads off the subject, and here the *tempo* was suddenly increased to about M. 104. At bar 7, 'King of kings' was again *Adagio*, as it was later at 'Lord of lords.' The pace was now (bar 81) increased to M. 112, and a *stringendo* was commenced. Six bars from the end the pace was M. 120, and the Hallelujahs became frenetic.

When it was over not a few in the hall felt wounded. It is said that Handel when writing this sublime chorus thought he saw all Heaven before him and the great God Himself. Did he hear the 'interpretation' we had to hear at Birmingham?

No. 45, 'I know that my Redeemer liveth.' After the foregoing experience the comforting charm of this beautiful aria was a great relief. Never before have we heard the instrumental parts played to such perfection. Every phrase was caressed with tenderness, and the accompaniment never intruded. Here, indeed, was some compensation and balm.

There was not much else to call for special remark. Nos. 46, 47, 48, and 49 were all sung by the choir.

'Since by man' was taken at M. 50, 'By man also' at M. 148, 'For as in Adam' again at M. 50, and 'Even so in Christ' at about M. 160.

Nos. 50 and 51, 'The trumpet shall sound,' had trumpets galore, and made a brave show of brilliant timbre. Mr. Whitehill sang the aria and Mr. J. Solomon excelled his own record as the solo trumpeter.

All else was omitted until No. 56, 'Worthy is the Lamb,' the performance of which was in every way satisfactory. The 'Amen' chorus, too, was finely sung. A feature was the grandeur of the powerful *sostenuto* climax near the end.

#### THE AUTHORS' CLUB DINNER.

It was a happy idea of this genial Club, of which Mr. Algernon Rose is the honorary secretary, to make Dr. W. H. Cummings the chief guest at their dinner on October 14. Mr. J. Mewburn-Levien presided, and there were many members and guests present. In proposing the toast of the evening, Mr. Mewburn-Levien referred in eulogistic terms to the great services rendered to music by their honoured guest. The following is the substance of Dr. Cummings's reply:

#### MUSIC'S MISSION.

Music is remarkable as being the most ancient of all the Arts, and, paradoxical as it may seem, it is also the youngest.

A question which naturally presents itself is—What do we mean by the term 'Music'? Scientifically, it may be said that music is the result of rhythmic, well-ordered, vibrations—sounds which are *not* so produced are mere noise and cacophony.

We know perfectly well that our ancestors (say of the 13th, 14th, and 15th centuries) delighted to recognise as the perfection of sweet sounds, combinations of melody and harmony which would be considered barbarous if performed to-day—possibly if those worthy ancestors could re-visit this earth they would be amazed, perhaps distressed, to hear the harmonic combinations we consider beautiful. The truth is that likes and dislikes are matters of growth and environment. An old adage suggests that 'appetite comes with eating.' If that be true, what a heavy responsibility rests on those who provide music for public performance. Surely they should see to it that the programmes not only afford entertainment, but are also calculated to improve and raise the public taste.

Music's mission is to elevate the soul, to improve the mind, to solace the sick and weary, to nerve and encourage the strong, to recall happy memories from the past, to suggest greater and fuller happiness in the future.

Music's mission as an educator and as a potent factor in civilization has been proclaimed during many past ages by great men and great thinkers: Plato, Aristotle, Luther, Shakespeare, Carlyle, Gladstone, and, only a week or so ago, the present headmaster of Eton quoted a State official as saying 'that during the 20th century, music would be the most important educational subject in England.'

To-day we as a nation are keen in our appreciation of music, although it has been the fashion to decry our claim to a distinguished place amongst musical peoples. This has arisen from an ignorance of musical history. It is now a known and accepted fact that the earliest existing example of beautiful melody and tureful harmony combined is an old English people's song, which, heard by a monk at Reading Abbey, was noted down by him before the year 1240. This composition, full of grace and charm, had no parallel in any country in Europe. The priceless treasure I have described is written on parchment, and is preserved in the British Museum. In the 17th century we had the great and original composer, Henry Purcell, called by his contemporaries the British Orpheus; his life, all too short (only thirty-seven years), afforded time to show that as a creative musician he had then no equal. The advent of the Hanoverian Kings, and of Handel, brought a new fashion into the realm of music, and Handel became the idol of the multitude. Music composers of the day swam with the tide, and too often their effusions were only faint imitations of the great master they admired, and they forgot and neglected the compositions of their compatriot Purcell, or if they remembered them it was only as antique specimens of harmony. Some excuse may be made for musicians when

we remember that Addison, writing in 1694 an 'Account of the greatest English poets,' omitted the name of Shakespeare, and that the critics of the day regarded the Elizabethan poets as barbarians. Happily, with our better knowledge and more mature judgments, we are able to recognise the supremacy of Shakespeare and the genius of Purcell.

Let us glance at the more modern side of music. I have said that music is the youngest of the Arts, and this is proved by the fact that the most popular type to-day—orchestral music—came to birth only a little over a hundred years ago. It is the outcome and product of the genius and labours of Haydn, Mozart, Schubert, Weber, and, above all, Beethoven. To these names we may add the more modern Berlioz, Mendelssohn, and Wagner. Of living composers I name none. Some are content to strive to make good music, and forward music's mission by using similar means and material to those which produced such excellent results when employed by the great men I have cited. Others are forgetful of the singular and unique attribute of music—namely, that it alone of all the Arts needs no material object or subject for the exercise of its magic powers. Music cannot depict a house, a baby's cradle, or a kitchen. When composers have, more or less successfully, imitated the roaring of a lion, the heavy tread of a beast, or the crowing of a cock, they may have raised a smile, but assuredly they have done so at the expense of the dignity of their art.

I am afraid a lack of inspiration is responsible for some of the vagaries exhibited by certain modern composers. There are also those who find the acknowledged music-scales insufficient for their needs, and who exhibit much ingenuity in groping for new devices. We cannot, however, ignore the fact that our present scales are the ultimate result of experiments which have been made during thousands of years; doubtless when used by a genius they will prove as serviceable in the future as in the past.

Of music's mission in the future we can only speculate. That great discoveries and advances will be made seems inevitable.

Kingsley wrote: 'O to hear but once the music which the whole universe makes as it performs His bidding.' Another writer says, very eloquently: 'Radium receives its energy from, and responds to, radiations which traverse all space—as pianoforte strings respond to sounds in unison and sympathy with their notes. Space is all a-quiver with waves of radiant energy of various lengths, which constitute the harp of life. We vibrate in sympathy with a few strings here and there, with the tiny X rays, actinic rays, light waves, heat waves, and the huge electro-magnetic waves of Herz and Marconi; but there are spaces, numberless radiations, to which we are stone deaf.' Someday, a thousand years hence it may be, we shall know the full sweep of this magnificent harmony, and with it shall vibrate in accord with the Master Musician of it all.

An interesting discussion took place as to the relations of music to stage plays.

## THE COMING SEASON IN LONDON.

(SUPPLEMENTARY LIST.)

### ORCHESTRAL CONCERTS.

*The Philharmonic Society.*—Concerts are announced as follows: November 7 (Herr Mengelberg); November 21 (Sir F. H. Cowen); December 5 (Sir Hubert Parry); January 9 (M. Safonoff); January 30 (Mr. Landon Ronald); February 18 (Herr Mengelberg); March 13 (M. Safonoff). The following works will be performed for the first time: A Suite by Dr. Walford Davies; a Song-cycle by Mr. Thomas Dunhill; an Overture by Mr. Charles Macpherson; orchestral works by Sir Hubert Parry and Mr. Norman O'Neill. Scriabine's first Symphony will be given for the first time in England.

*The New Symphony Orchestra* (Mr. Landon Ronald).—Four symphony concerts are announced, to take place on the following dates: October 31 (Elgar's first Symphony); December 12 (fifth Symphony and other works of Beethoven); February 6 (Schubert's Unfinished Symphony and modern works); March 29 (fifth Symphony and other works of Tchaikovsky).

### CHORAL CONCERTS.

*The Bach Choir* (Dr. H. P. Allen).—A Sea Symphony (Vaughan Williams); Jesu, meine Freunde (Bach); Brahms's Requiem.

*The Edward Mason Choir* (Mr. Edward Mason).—The Skeleton in Armour (Boughton); The Banshee (Leo France); Byron (Holbrooke); Marching Tune (Grainger); Midsummer Song (Deliuss); News from Whydah (Balfour Gardiner); Choral Hymns from the Rig Veda, third group (von Holst).

*London Choral Society* (Mr. Arthur Fagge).—Omar Khayyam, Parts I, II, and III; Lycidas (Hugh R. Hulbert); Enchanted Summer (Arnold Bax); A tale of Old Japan; Beethoven's Mass in C, Choral Fantasia, and Choral Symphony; Vita Nuova (Wolf-Ferrari); selection from Parsifal.

*Munro Davison's Choral Society* (Mr. Munro Davison).—The Black Knight; The Lady of the Lake (Macfarren) or Dvorák's Stabat Mater.

*Acton Choral and Orchestral Society* (Mr. F. E. Williams).—Melusina (Hofmann); Phauldric Crohoore; King Olaf; The Crusaders.

*All Saints' Choral Society* (Mr. B. J. Hales).—Hiawatha I. and II.; Judas Maccabeus.

*Amersham Choral Society* (Mr. Edward Croager).—The Banner of St. George.

*Chesham Choral Society* (Mr. Edward Croager).—St. Paul.

*Crystal Palace Choral and Orchestral Society* (Mr. Walter W. Hedgecock).—John Gilpin (Cowen); Verdi's Requiem; Blest Pair of Sirens; Olav Trygvason (Grieg).

*Ealing Choral and Orchestral Society* (Mr. Albert Thompson).—Gounod's Faust; The Messiah; King Olaf.

*East Sheen Choral Society* (Mr. Frank Hamblin).—Gounod's Faust; Walpurgis Night; The Messiah.

*Great Western Railway Musical Society* (Mr. H. A. Hughes).—The Revenge; A Princess of Kensington.

*Lavender Hill Choral Society* (Mr. George Lane).—John Gilpin; Spring's Message (Gade); The Lee Shore (Coleridge-Taylor).

*Orpheus Choral and Orchestral Society* (Claud Powell).—Carols and Christmas Music; The Sages of Sheba (Bach); Manfred, Part II. (Schumann); Everyman (Walford Davies).

*People's Palace Choral Society* (Mr. Frank Idle).—Gounod's Faust; Hiawatha; The Messiah; Cavalleria Rusticana.

*St. George's Choral Society* (Mr. W. Henry Thomas).—A tale of Old Japan; A Princess of Kensington.

*Twickenham Philharmonic Society* (Mr. Arthur Cowen).—Hiawatha; A tale of Old Japan; Elijah; The Messiah.

*South-West Choral Society* (Mr. Arthur R. Saunders, conductor; Mr. L. J. Calcott, secretary).—Hiawatha I. and II.; The Flag of England; King Olaf; The Messiah.

*Stroud Green Choral Association* (Mr. H. J. Timothy).—The Deacon's Masterpiece (Fletcher); The Cuckoo (Pearson); Liebeslieder Waltzer (Brahms).

*Walthamstow Choral Union* (Mr. John Evans).—Hiawatha; The Messiah.

*Western District Choral Society* (Mr. Frank Hamblin).—The Pied Piper of Hamelin (Parry); The Messiah; Hymn of Praise; A Song of the English.

*Woolwich Co-operative Choral Society* (Mr. J. Hines).—May-day (Macfarren).

The Musi

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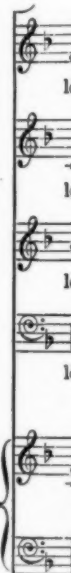
LOS

SOPRANO.

ALTO.

TENOR.

BASS.



The Mo

## In a stable lowly.

November 1, 1912.

## CAROL-ANTHEM FOR CHRISTMAS.

Written by ELPHINSTONE THORPE.

Composed by OLIVER KING.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

*Andante pastorale.*

SOPRANO. *mf* In a sta - ble

ALTO. *mf* In a sta - ble

TENOR. *mf* In a sta - ble

BASS. *mf* In a sta - ble

*Andante pastorale. ♩. = 72.*

*mf* *Voices alone.*

low - ly, On a Christ - mas morn, Pure and sweet and ho - ly, *poco marcato.*

low - ly, On a Christ - mas morn, Pure and sweet and ho - ly,

low - ly, On a Christ - mas morn, Pure and sweet and ho - ly, . .

low - ly, On a Christ - mas morn, Pure and sweet and ho - ly,

*Voices alone.*

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*cres.*

Christ, the Lord, was born. Kine a-lone ac-claim Him With their pa-tient

*cres.*

Christ, the Lord, was born. Kine a-lone ac-claim Him With their pa-tient

*cres.*

Christ, the Lord, was born. Kine a-lone ac-claim Him With their pa-tient

*cres.*

Christ, the Lord, was born. Kine a-lone ac-claim Him With their pa-tient

*Voices alone.*

eyes, None were there to name Him, Prince of Par-a-dise.

eyes, None were there to name Him, Prince of Par-a-dise.

eyes, None were there to name Him, Prince of Par-a-dise.

*poco marcato.*

eyes, None were there to name Him, Prince of Par-a-dise.

*cres.*

*din.*

*mf*

Leaped a star in glad-ness, He-rald-ing a birth That should drive all

*poco marcato.*

*mf*

Leaped a star in glad-ness, He-rald-ing a birth That should drive all

*mf*

Leaped a star in glad-ness, He-rald-ing a birth That should drive all

*mf*

Leaped a star in glad-ness, He-rald-ing a birth That should drive all

*Voices alone.*

*mf*

*Voices alone.*



sad - ness From the sons of earth. Soon, from out the far lands

sad - ness From the sons of earth. Soon, from out the far lands

sad - ness . . From the sons of earth. Soon, from out the far lands . .

sad - ness From the sons of earth. Soon, from out the far lands

Voices alone.

Sped a host im - mense, Bear - ing gold and gar - lands, Myrrh and frank - in -

Sped a host im - mense, Bear - ing gold and gar - lands, Myrrh and frank - in -

Sped a host im - mense, Bear - ing gold and gar - lands, Myrrh and frank - in -

Sped a host im - mense, Bear - ing gold and gar - lands, Myrrh and frank - in -

Voices alone.

cense.

cense.

cense.

cense.

cense.

mf

8 ft. only.

(Ancient Plain Song.)

High in the Hea - vens, with an - thems un - ceas - ing, An - gels all - beau - ti - ful

High in the Hea - vens, with an - thems un - ceas - ing, An - gels all - beau - ti - ful

High in the Hea - vens, with an - thems un - ceas - ing, An - gels all - beau - ti - ful

High in the Hea - vens, with an - thems un - ceas - ing, An - gels all - beau - ti - ful

*Voices alone ad lib.*

he - rald the Birth, Till the loud tide of their cho - rus in - creas - ing Reach - es the

he - rald the Birth, Till the loud tide of their cho - rus in - creas - ing.. Reach - es the

he - rald the Birth, Till the loud tide of their cho - rus in - creas - ing Reach - es the

he - rald the Birth, Till the loud tide of their cho - rus in - creas - ing.. Reach - es the

awe-strick-en watch - ers on earth.

awe-strick-en watch - ers on .. earth.

awe-strick-en watch - ers on earth.

awe-strick-en watch - ers on earth.

*mf*

*mf*

Cast - ing off . . their splen - dour, Kings their heads in - cline,

*mf*

Cast - ing off their splen - dour, Kings their heads in - cline,

*mf*

Cast - ing off their splen - dour, Kings their heads in - cline,

*mf*

Cast - ing off their splen - dour, Kings their heads in - cline,

*Voices alone.*

*mf*

Where the Christ - ling ten - der Cra - dles with the kine.

*poco marcato.*

Where the Christ - ling ten - der Cra - dles with the kine.

Where the Christ - ling ten - der . . Cra - dles with the kine.

Where the Christ - ling ten - der Cra - dles with the kine.

*Voices alone.*

Min - ions, low - ly bend - ing 'Neath the gifts they bore

Min - ions, low - ly bend - ing 'Neath the gifts they bore

Min - ions, low - ly bend - ing 'Neath the gifts they bore Passed, in

Min - ions, low - ly bend - ing 'Neath the gifts they bore

*Voices alone.*

*cres.*

Passed, in streams un - end - ing, Through that sta - ble door.

Passed, in streams un - end - ing, Through that sta - ble door.

streams un - end - ing, Through that sta - ble door.

*poco marcato.*

Passed, in streams un - end - ing, Through that sta - ble door.

This system contains four staves of music. The first three are vocal staves (Soprano, Alto, and Tenor) with lyrics. The fourth is a piano accompaniment staff. The music is in G major and 4/4 time.

Rich - es past all mea - sure, Yet how poor each gem

Rich - es past all mea - sure, Yet how poor each gem

Rich - es past all mea - sure, Yet how poor each gem

Rich - es past all mea - sure, Yet.. how poor each gem

*Voices alone.*

This system contains four staves of music. The first three are vocal staves with lyrics. The fourth is a piano accompaniment staff. The music continues in G major and 4/4 time.

Matched be - side the trea - sure Christ had brought for them!

*poco marcato.*

Matched be - side.. the trea - sure Christ had brought for them!

Matched be - side.. the trea - sure.. Christ had brought for them!

Matched be - side the trea - sure Christ had brought for them!

*Voices alone.*

This system contains four staves of music. The first three are vocal staves with lyrics. The fourth is a piano accompaniment staff. The music continues in G major and 4/4 time.



So, with hosts be - fore us, Raise we now each voice,

So, with hosts be - fore us, Raise we now each voice,

So, with hosts be - fore us, . . Raise we now each voice,

So, with hosts be - fore us, Raise we now each voice,

*Voices alone.*

Chant - ing in glad cho - rus, "Christ is born, Re - - joice!"

Chant - ing in glad cho - rus, "Christ is born, Re - - joice!"

Chant - ing in glad cho - rus, "Christ is born, Re - - joice!"

Chant - ing in glad cho - rus, "Christ is born, Re - - joice!"

*Voices alone.*

*8 ft. only.*

$\text{♩} = 100.$   
VOICES IN UNISON.

Le - gions of Ser - a - phim, white - robed and won - drous,

$\text{♩} = 100.$   
*ff*

Ring through the a - ges the joy of that morn! Raise we our

*cres. molto*

voi - ces in cho - rus - es thun - d'rous, "Je - sus, our Prince and Pre -

*cres. molto*

*allargando assai.*

ser - ver is born!"

*allargando assai.*

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## THE MUSICIANS' COMPANY.

A dinner was given by the Company at the Stationers' Hall on October 22. Amongst the members and guests present were: The Rt. Hon. the Earl of Verulam; the Rt. Hon. Lord St. Leonards, the Rt. Hon. Viscount Hawarden, Sir Homewood Crawford, Sir C. Hubert H. Parry, Bart., Mus. Doc., Sir Charles Villiers Stanford, Mus. Doc., Sir Frederic Cowen, Mus. Doc., Sir J. Frederick Bridge, Mus. Doc., Sir George C. Martin, Sir Hercules Read, Sir George Donaldson, Sir Ernest Clarke, Sir John Muir-Mackenzie, Sir Vincent Caillard, Col. T. C. F. Somerville, Major F. T. Phillips, the Dean of St. Paul's, the Rev. Canon Edgar Sheppard, Canon Pearse, Rev. A. H. Standfast, Major A. J. Stretton, Messrs. Waldorf Astor, M.P., A. E. Bosworth, James Boyton, W. W. Cobbett, C. L. Collard, John C. Collard, Septimus Croft, Clifford B. Edgar, T. C. Fenwick, Myles Birket Foster, Charles A. E. Harriss, Mus. Doc., Arthur F. Hill, E. B. Hoare, E. Markham Lee, Mus. Doc., Alfred H. Littleton, W. G. McNaught, Mus. Doc., Charles Morley, Alexander Murray, Percy Pitt, S. Ernest Palmer, Frank Pownall, C. E. Rube, A. Gordon Salamon, J. H. Skilbeck, T. Lea Southgate, D.C.L., Albert Visetti, A. S. Vogt, Mus. Doc., Cyril Wintle.

After the usual loyal toasts had been duly honoured, Mr. A. F. Hill, the immediate past-master, proposed the health of The Worshipful Company of Musicians and the new master, Mr. W. P. Fuller. He said that Mr. Fuller had laboured hard to give vitality to the work of the Company. In response, the Master made a lucid and interesting speech, and congratulated the Company on its success and utility. He then presented the Company's silver medals, which had been won by Band-Corporal Arthur E. Morgan (Royal Naval School of Music), Student H. E. Dowell, R.G.A. (Royal Military School of Music), and Mr. Eugene Aynsley Goossens (violin, Royal College of Music). Mr. Clifford B. Edgar, the senior warden, proposed a toast to the new honorary freeman of the Company, Sir Charles Villiers Stanford, who in response said that before coming to the dinner he consulted a friend as to what he (Sir Charles) should do on this occasion, and he was strongly advised to say 'Thank you' and sit down. But he did not undertake to act on this advice. He recalled a conversation he once had with a revered member of the Company, John Stainer, in which Stainer said in reference to chimes, 'What a pity each town has not got its own distinctive chimes, instead of simply imitating Oxford chimes.' Later, he (Sir Charles), had the chance of composing the chimes for Bow Church, Cheapside. He had the good luck to find a tune connected with Whittington, and out of that he concocted four 'quarters' and left the hour to take care of itself. Afterwards, he had a letter from the Vicar congratulating him that he had supplied the City with a composition that would last longer and be heard more often than many of the larger compositions which he (Sir Charles) had inflicted on a long-suffering public! He (Sir Charles) added a humorous reference to the proceedings of the Meistersingers in connection with their Guild. He recalled the direction of Hans Sachs, 'Honour your native masters,' and in conclusion he expressed his deep sense of the honour he himself had received.

The guests were toasted, and the Earl of Verulam and Mr. C. Wintle, Master of the Company, replied on their behalf.

An excellent selection of music was provided by students of the Royal College of Music. The singers were Miss Florence Mellors, Miss Dora Arnell, Mr. Ivor Walters, Mr. George Baker; and Mr. Eugene A. Goossens played a violin solo in a highly artistic style. The accompanists were Mr. Harold Samuel and Mr. Hurst Bannister.

## THE PROMENADE CONCERTS.

There can be no doubt that British composers have shown to uncommonly good advantage during the recent season of 'Promenades.' Among the most individual, imaginative and pleasing of the works that have built up this record is Mr. Frank Bridge's suite 'The Sea,' which received its first performance on September 24. Its four sections depict 'Sea-scape,' 'Sea-foam,' 'Moonlight' and 'Storm' convincingly, and apart from their suggestiveness of

mood they have a source of interest in their fluent development and, in particular, the compelling effectiveness of their scoring.

The sea as a subject for musical painting also entered into the scheme of things on October 8 and 10. On the former evening the orchestra, much increased in the wood-wind department, gave the first performance of a Nocturne by Madame Poldowski (Lady Dean Paul), reflecting the sensations of night on an island off the West Coast of Scotland. The dismal and the mysterious were admirably conveyed, and realistic suggestions of the movement and noise of birds added point. There was imagination, reticence, and sureness of touch; but the lack of musical interest did not provoke a wish for a second hearing. On October 10, the sea was shown in two of Mr. Edgar L. Bainton's 'Celtic sketches' which depict, first, the sorrow of women bereaved of husbands, sons, and lovers by the sea; secondly, 'Sea rapture'; and thirdly, Pharis, the Celtic Paradise. These works testify to a strong mastery of the technique of composition, but a looser grip of musical expression. They contain, however, much interesting and grateful music.

On September 24 there were also introduced eight dances by Mozart as orchestrated by Steinbach; they charmed until the three-four 'Ländler' rhythm grew monotonous.

The concert piece for organ and orchestra by Mr. Benjamin Dale, that was produced on September 25, was written over ten years ago in the composer's student days, and is correspondingly immature in thought. Music from Mr. Roger Quilter's 'Where the rainbow ends,' was heard as a concert-suite for the first time on September 26, and received a warmly enthusiastic reception with its daintiness of melody and workmanship.

The Violin concerto by the late lamented Samuel Coleridge-Taylor, that was performed, with Mr. Arthur Catterall as soloist, for the first time in England on October 8, was originally produced in America, as recorded in our columns. Since that occasion the composer is understood to have made considerable revisions, which were completed only shortly before his death. It is before all things genial; bold rhythms abound, the construction is always logical and effective, and much of the orchestration has an *aplomb* that could only be paralleled in Tchaikovsky. Although the work belongs more largely to the downright type of 'Hiawatha' and 'Nero' than to the subtler 'Tale of Old Japan,' there are moments which point more definitely to the future than any of Coleridge-Taylor's previous music.

The 'Schauspiel Overture' by Korngold, that was heard on October 17, is presumably a later work than the 'Schneemann' music, and is in a more heroic vein. It is a marvel of creative enterprise, resourcefulness and skill, but falls short of its object owing to its restlessness, and the lack of a fully considered quiet section as a contrast to its impetuosity. A young composer of Korngold's advancement claims the compliment of the highest critical standard.

In his 'Six Orchestral Variations and an Epilogue' on 'Down among the Dead Men,' produced on October 22, Mr. Julius Harrison evidently set himself a congenial task, as happy ideas abound and every page interests and carries conviction. His development of the theme goes further than mere orchestral elaboration. New themes arise from the old, or are introduced independently and then attached to the main theme, the whole being carried out with an exuberance of device and an extremely resourceful technique.

One of the largest audiences of the season gave a rousing reception on October 24 to three 'English Dances' which Mr. Algernon Ashton has exhumed, and clothed orchestrally, after nearly thirty years of burial in the form of pianoforte duets. They are not unpleasant examples of the 'Henry VIII.' type, built on springy rhythms, with a light-hearted ingenuousness permeating their melody. The second of them was encored.

Mention must be made of an admirable performance of Strauss's 'Ein Heldenleben' on October 16 (in the place of Weingartner's third Symphony), and of two enjoyable experiences that fell incidentally to our lot. These were performances, on successive nights, of two of Mozart's Pianoforte concertos—that in E flat being played on October 15 by Señor Bienvenido Socías, and that in D minor on October 16 by Miss Guiomar Novaes. In both cases the pianoforte playing was ideal.

From September 30 to October 4, in the absence of Sir Henry Wood at Birmingham, the concerts were conducted by Dr. Georg Henschel. The season came to an end on October 26. It has been of well-sustained interest, and if general impressions are a guide it has been the best attended of recent years.

## London Concerts.

### QUEEN'S HALL SYMPHONY CONCERTS.

The deepest impression amongst the many that were made by the first concert of this series, which took place on October 19, was that of a memorable performance of Dvorák's 'New World' Symphony. It repaid, more than any other work, the scrupulous care that Sir Henry Wood devotes to phrasing and balance, and it gained most from the augmentation of the string section, which increased the incisiveness of many string passages and the sweetness of the *piano* tone. Something of a sensation was created by the first performance of Mr. Percy Grainger's 'Passacaglia' on the folk-tune 'Green bushes,' as both the manner and matter of the piece and the composer's strenuousness as a conductor were a new experience for a large part of the audience. In Mr. Grainger's characteristic style the tune is stated and re-stated, decorated and re-decorated, time after time, as if for the sheer fun of the thing. Mr. Grainger has done this before with greater success; in spite of the exhilaration that everyone present was bound to feel, the score sounded as if it looked better on paper. Señor Casals played Concertos of Tartini and Saint-Saëns in a way that needs no description.

The concert given by Messrs. Thibaud, Casals, and Bauer, at Queen's Hall, on October 9, came after a provincial tour that had evidently enabled the performers—each distinguished as a soloist—to discover and remove every weak spot in their ensemble and to perform together with organized refinement and wonderful beauty of effect. No description, other than superlative epithets of praise, is wanted for their interpretations of the Pianoforte trios, by Schubert, in B flat, Op. 99, by Schumann in G minor, Op. 110, and by Beethoven, in E flat, Op. 70, No. 2. At their second concert, on October 16, they played Beethoven's Trio in D, Op. 70, No. 1. Brahms's Horn trio (with violoncello in the place of horn), and Mendelssohn's Trio in C minor.

The first of Miss Gwynne Kimpton's new series of orchestral concerts for young people took place at Æolian Hall on October 12. Mr. Stewart Macpherson opened with an admirably lucid description of the classical symphony in general and, in particular, that of Haydn in D, which was well played by the orchestra under Miss Kimpton's direction. Miss Fanny Davies played Mendelssohn's G minor Pianoforte concerto, and Mr. Roland Jackson sang 'In native worth' from 'The Creation.'

A concert of Mr. Bemberg's compositions was given at Queen's Hall on October 15 with Miss Maggie Teyte, Mr. John McCormack, Mr. Wilfred Douthitt, Mr. F. A. Sewell, the Novello-Davies Choir, and the composer himself as exponents. The lyric scene for soprano solo and chorus, 'La mort de Jeanne d'Arc,' excerpts from the opera 'Leilah,' and miscellaneous numbers were given.

The Classical Concert Society opened its season on October 16 with a programme of concerted vocal and instrumental music given by Miss Lillie Wormald, Madame Emily Thornfield, Mr. John Adams and Dr. Henschel as vocal quartet, the Misses Aranyi (violin), Mr. Frank Bridge (viola), Messrs. Frank Davey and Walter Wiltshire (pianoforte). Apart from Henschel's 'Serbisches Liederspiel' cycle for vocal quartet and pianoforte, and Dvorák's Terzetto for two violins and viola, the programme consisted of music by Brahms.

### RECITALS

Mr. Fritz Kreisler has again been a prominent figure in the opening events of the London season. He gave a recital *solus* at Queen's Hall on September 29, with a programme consisting chiefly of old music, and on October 10 and 14 he collaborated with Signor Busoni in two recitals at the same hall. Whenever Signor Busoni appears before the public, whether as pianist or as composer, he conveys the impress of a magical personality, a strong and daring intellect, and a wonderful command of means. There is no want of appreciation for the fine, free, and open magnificence of Herr Kreisler's playing in the remark that on both these occasions the pianist was the predominant partner. On October 10 the greatest feature was his performance of César Franck's 'Prelude, Chorale, and Fugue.' The recital opened with Signor Busoni's Sonata in E minor for violin and pianoforte, written twelve years ago, before he started groping in the depths for new musical expression. It is written in one movement of broad intelligible outline, and its type of expression is a high but not unbending intellectuality. On October 14 Signor Busoni played his 'Sonatina,' which had been heard before in London—a work of equal calibre, with more harmonic daring. The production of Signor Busoni's completed version of an unfinished Fantasia by Liszt on two airs from 'Le nozze di Figaro' was interesting as an event, but not musically valuable. The other concerted works played were Beethoven's Sonata in G, Op. 96, and that of César Franck.

Miss Florence Thomas and three other pianoforte pupils of her brother, Mr. C. G. Thomas, gave a recital at Broadwood's on October 3.

Mr. James Richardson, a violoncellist and composer, better known in Manchester than in London, appeared in both capacities at Steinway Hall on October 7, and showed how earnest and serious are his aims.

As a foretaste of what they may shortly hear in their own country, Americans in London were enabled to hear the violin-playing of Mr. Elman at Queen's Hall on October 8. Its strength and beauty were as complete as ever.

Mr. York Bowen gave a Recital at Æolian Hall on October 8, and renewed the fascination of his *abandon* as a pianist. As a composer he was unfair to himself in resuscitating a sonata ten years old.

Miss Doris Woodall, of wide renown as an operatic artist, bids fair to become equally distinguished as a *Lieder* singer, for she showed exceptional insight and ability at Bechstein Hall, on October 15, in a programme of songs by Schubert, Brahms, Franz, and Wolf, with two by Mr. Jervis-Read.

Mr. Archy Rosenthal gave a pianoforte recital, with his usual ability, at Æolian Hall on October 17. Pianoforte duets were played by the Misses Sutro at Steinway Hall on the same evening, in a manner to show that these ladies had studied well not only the music but the art of duet playing. Exceptional accomplishments were displayed at Bechstein Hall on October 19 by Mr. Vivian Burrows, a violinist new to London.

Mr. Max Pauer's pianoforte playing was as brilliant, strong and arresting as ever at Bechstein Hall on October 19. It is worthy of note that he thought it worth while to include six of Mendelssohn's 'Lieder ohne Worte' in his programme.

Two delightful events remain to be recorded—the joint recital of Messrs. Borwick and Henschel at Queen's Hall on October 21, and that of Miss Guiomar Novaes at Bechstein Hall on October 22.

Mr. A. de Valmency gave his first pianoforte recital at the St. John's Hall, Lewisham High Road, on September 23.

American songs, largely but not entirely of the ballad type, were sung by Miss Maggie Teyte and Mr. Charles W. Clark, at Queen's Hall, on October 3, and Mr. Elman played violin solos. The personality of the artists engaged brought great success to the venture.

Madame Melba signaled her return to England by appearing at the Albert Hall on October 5, in a miscellaneous concert given with the distinguished assistance of M. Ysaye, Mr. Backhaus, and Mr. Edmund Burke. Naturally she was welcomed with enormous enthusiasm and symbolic horticultural specimens. Her contributions to the programme included the 'Mad scene' and the 'Jewel song.'

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The Alexandra Palace Choral and Orchestral Society opened its season on October 5 with a magnificent performance of 'Elijah,' under Mr. Allen Gill's direction. The chief soloists were Miss Gertrude Blomfield, Miss Violet Oppenshaw, Mr. George Foxon, and Mr. Thorpe Bates.

A lecture-concert of exceptional interest was given by Mr. E. S. A. Van der Straeten, at City of London College, on October 17, the subject being the viol da gamba, and the programme being music in which that instrument takes part. The lecturer himself played an English seven-stringed viol, dated 1640. His associates were Miss Frances Jenkins (vocalist), Miss Grace Adie (pianist), and Mr. Norman Greiffenhagen (violinist).

Mr. Ben Johnson's season of Saturday Popular Concerts at the Victoria Hall, Ealing, was successfully inaugurated on October 12, when Mr. Johnson had the assistance of Mr. Viggo Kihl (solo pianist).

## Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

### BIRMINGHAM.

The first musical event after the Birmingham Triennial Musical Festival, concluded on October 4, was an exceedingly interesting chamber concert, given in the Town Hall, on October 11 by Mr. Harold Bauer, M. Jacques Thibaud and Señor Casals. With such an artistic combination of first-rank players, one expected great things, and the audience present, by no means a large one, was rewarded by listening to an admirably framed programme of music, which included Beethoven's Trio in E flat, Op. 70, No. 2, for violin, 'cello and pianoforte, and Mendelssohn's Trio in C minor, Op. 66, for the same instruments. Perfect unanimity, beauty of tone, and complete mastery in every way, characterized their magnificent interpretation of these well-known works, but the Town Hall is not an ideal place for chamber-music, and one lost many of the more delicate passages in the Beethoven Trio allotted to the strings.

On October 12, the Midland Musical Society gave a popular Saturday night concert, the first of the season, the work chosen being Handel's 'Messiah,' which attracted an enormous audience to the Town Hall; indeed, so great was the demand for admittance, that hundreds had to turn from the doors in great disappointment. Mr. A. J. Cotton conducted a good all-round performance, modelled on traditional lines, massive and telling, just what the audience enjoyed. Their appreciation was so spontaneous and unanimous, that in spite of the special notice in the programme, that 'owing to the sacred nature of the subject the audience is respectfully requested to refrain from applause, unless at the end of each part,' each number from the very beginning was received with unstinted enthusiasm. The choir now numbers 300 voices, is well-balanced, and in efficiency meets all requirements. The principal artists were Miss Elsie Yardley, Miss Emily Rudge, Mr. John Collett, and Mr. William Coleman, of Manchester Cathedral, their efforts being in every way entitled to much praise. The orchestra, so ably led by Mr. T. H. Smith, rendered excellent services, and Mr. C. W. Perkins, needless to add, gave valuable help on the organ.

The first Harrison Concert of the season, which took place in the Town Hall on October 21, was devoted to a pianoforte recital by the eminent Polish pianist, M. Paderewski. The programme, which was thoroughly representative did not however include any novelty. Beethoven's great Sonata, Op. 109, was given an ideal reading, full of charm and expressiveness.

### Bournemouth.

The concluding weeks of the Summer concert season contained a few features worthy of record. At the Symphony Concerts, for instance, which in the Summer include a preponderance of compositions of popular though very far from trivial character, the principal works performed were

Tchaikovsky's fifth Symphony, the 'Jena' Symphony, Dvorák's 'New World' Symphony, Weber's 'Der Freischütz' Overture, Elgar's 'In the South' Overture, Liszt's symphonic-poem, 'Les Préludes,' and the 'Iphigenie in Aulide' Overture of Gluck.

On the evening of September 24 Mr. Robert Radford participated with the orchestra in the performance of a Wagner programme. On the following day a pianoforte recital of Chopin's compositions was undertaken by Mr. Victor Benham. Two successful recitals by Backhaus and Mischa Elman, and Miss Marie Hall and Mark Hambourg respectively, the first on October 2 and the second on October 9, formed a kind of bridge between the Summer and Autumn seasons, the latter period actually beginning with the first of the eighteenth series of Symphony Concerts on October 10. Good as the foregoing recitals were, it remained for Harold Bauer, Jacques Thibaud, and Pablo Casals to set the seal of perfection upon the musical exploits of the current season, so far as it has gone. Exquisite in intention and marvellous in execution, the playing of these three incomparable artists surpassed all expectations. Nothing could have been more masterly than their interpretations of Beethoven's splendid Trio in E flat and the very fine C minor Trio by Mendelssohn.

The Symphony Concert series opened with considerable éclat on October 10, the programme containing such impressive works as the 'Leonore' No. 3 Overture by Beethoven, Glazounow's C minor Symphony, and Schumann's Pianoforte concerto. The capital orchestra, thoroughly well-trained by Mr. Dan Godfrey, treated the Overture and Symphony with much enlightenment, and Miss Tina Lerner's interpretation of the Concerto was marked by a fund of sympathy and understanding that revealed the true artist. A novelty here was a tone-poem, 'The sunken bell,' by Metzl, but the work failed to make an impression.

Monday, October 14, saw the inauguration of a new series of orchestral concerts—the Monday 'Pops,'—which are to take the place of the Classical Concerts of former years, it being thought that the latter series held too much in common with the Symphony Concerts to justify a separate existence. The scheme of the Monday 'Pops,' will comprise 'one-composer' programmes, national concerts, and programmes illustrative of the 'Evolution of the Overture,' 'Suite,' 'Dance,' &c. Chamber-music, too, will receive its due. The first concert was (with one exception) devoted to Wagner, the arrangement of the programme being such as to include most of his overtures—not omitting the very convincing 'Faust' Overture—in their chronological order.

Outside the Winter Gardens the sole event of importance has been a visit from the Moody-Manners Opera Company, the Theatre Royal accommodating the organization during a week's stay.

### DEVON AND CORNWALL.

#### THE THREE TOWNS.

The Plymouth Corporation Concerts opened auspiciously on October 5, and the borough organist, Mr. H. Moreton, has booked a series of interesting events for the season.

Towards the cost of a new organ for Peverell Wesleyan Church a miscellaneous concert was organized, on October 9, by Sergeant A. E. Cotton, R.M.L.I. Greenbank United Methodist Church Choir performed Parts 1 and 2 of 'The Creation' on October 13, under the conductorship of Mr. R. Lang, organist. The permanent choir was augmented for the occasion, and though the soprano tone preponderated the choruses were sung with good rhythm and accuracy. The voices were supported by a capable band, the choral and orchestral forces numbering 100. Mr. W. Wingate led the band, and Mr. Harold Lake gave valuable assistance at the organ. The soloists were Miss Ethel Pascho and Messrs. Alec Sanders and Harry Smith.

On the same date the choir of Stonehouse Congregational Church sang Gaul's 'Ruth,' under the direction of Mr. Fred W. Chorley, organist.

Mr. J. W. Newton, on October 15, opened a new series of Symphony Concerts at Stonehouse. Beethoven's C minor was selected for performance, but a more satisfactory interpretation was given of Cherubini's overture to 'Anacreon.' A four-movement suite by Lacombe, 'La Verbena,' was played for the first time, but did not leave a serious impression,

though in the third number, 'Les Sérénades,' were some original effects of rhythm and orchestration. Mr. C. Matthews, solo clarinet, gave a good performance of a concerto by Mozart for his instrument with orchestra.

Members of the South-Western section of the Incorporated Society of Musicians broke the usual monotony by inviting musicians and musical amateurs in the district to a lecture-recital on October 19, by Miss Fanny Davies, at Plymouth, on 'Schumann and reading between the lines.' Dr. Weekes presided, supported by Mr. R. B. Moore, hon. secretary, Mr. T. Roylands-Smith, hon. treasurer, Dr. (Mrs.) E. B. Guard and Miss Robinson, local organizers.

#### OTHER DEVONSHIRE TOWNS.

The Exeter Choral Society, despite a deficit on last year's work, has started this season with renewed vigour under the training of Mr. Allan Allen, and has taken in hand Elgar's 'From the Bavarian Highlands' for performance at the end of November. Plympton Choral Society is also suffering from financial deficit, but has resolved to undertake Coleridge-Taylor's 'A tale of Old Japan' and Parry's 'Ode to St. Cecilia,' under the direction of Mr. David Parkes, and to try the experiment of giving its concert before Lent instead of after Easter. As a result of the performance of sacred music by the Exmouth Choral Society at Withycombe, in September, the sum of £10 4s. has been given to the relief of the poor, and Mr. A. Raymond Wilmot has been re-elected conductor. The similar post in connection with Crediton Musical Society will be filled by Mr. N. F. Byng Johnson; but it is regrettable to record that the Axe Vale Musical Society (Seaton) has decided to lie dormant for a year on account of lack of support. The Newtonian Male Quartet, with outside help, gave a concert at Dartmouth on October 1.

At Torquay, on October 5, a Grieg recital attracted much interest, the performers of songs and pianoforte pieces by the lamented composer being Miss Ellen Beck, Miss Johanne Stockmarr, and Madame Grieg. Mr. Norman Kendall gave a lecture and vocal recital at Newton Abbot on October 14, his subject being 'The singer and the song.'

The authorities at H.M. Prison at Dartmoor are so convinced of the moral value of musical performances that they periodically arrange such events for the benefit of the convicts, and on September 26 the band of the 2nd Sherwood Foresters gave two military concerts in the Prison as a sequel to a sacred concert given in July.

The new Municipal Orchestra at Torquay gave a first symphony concert in the Pavilion on October 2, when, under the direction of Mr. Basil Hindenberg, Beethoven's C minor was thoughtfully interpreted, and with such evident seriousness of purpose that one hopes this band will establish regular symphony performances.

To mark the re-opening of Ivybridge Wesleyan Church after renovation, the choir sang the cantata 'The Ruler's Daughter,' on October 6, conducted by Mr. G. F. Bush, with Mrs. K. Trotman at the organ; and on October 10, Mr. R. Pappin, of Plymouth, gave an organ recital.

#### CORNWALL.

Liskeard Choral Society has decided to give its concert at the end of January, 1913, instead of during the Easter season. Mr. Walter Weekes has been re-elected conductor, and Coleridge-Taylor's 'A tale of Old Japan' will be the work performed. It is gratifying to note that Lostwithiel Choral Society will this year be resuscitated, Mr. E. A. Russell being the conductor. Goldsithney Wesleyan Choir gave a sacred concert on October 4, and the combined choirs of Camborne and Helston Wesleyan Churches sang 'The Creation' at Helston on October 7, along with several choruses from 'The Messiah.' Mr. H. V. Pearce conducted, and Mr. A. Waters was at the organ.

Mr. E. Tregarthen has been elected conductor of Penzance Male-Voice Choir in succession to Mr. R. N. Thomas, resigned through ill-health. The new season will be marked by the absence of alto voices, and in future only pure male-voice music will be sung. A concert will be given in January, and the Choir intend competing in the Cornwall County Music Festival next Spring.

On October 10 a sacred concert was given at Treruffe Hill by Redruth Wesley Choir, conducted by Mr. H. Dennis

at the organ. On the next day the Germoe Male Choir gave an excellent programme under the direction of Mr. Pryor.

Launceston Amateur Operatic and Dramatic Society has decided to continue work under the training of Mr. E. Tregoning. Mr. Hedley M. Lamerton's Junior Operatic Society gave a successful representation of the three-act Japanese Operetta, 'Princess Ju Ju,' at Bodmin, on October 2, assisted by his private Orchestral Society, the latter also contributing to the programme of a concert for charitable purposes.

#### DUBLIN.

With the first of the Sunday Orchestral Concerts, on October 13 the serious musical season may be said to have commenced. The programme included Mozart's 'Haffner' Symphony, Rossini's Overture 'The Siege of Corinth,' Beethoven's 'Leonora' No. 3, Albanesi's Idyll 'Pace' (arranged for string orchestra by Dr. Esposito), and Rubinstein's 'Feramors' ballet music. Dr. Esposito conducted the band, which numbers some thirty players, and the soloists were Miss Nettie Edwards, vocalist, and Signor A. Simonetti, violinist, who has come to reside in Dublin as professor at the Royal Irish Academy of Music.

On October 20 the programme included Beethoven's second Symphony; Weber's 'Oberon' Overture; Smetana's 'Bartered bride' Overture; and two Entr'actes from 'Proud Maisie,' by Hamilton Harty. The soloists were Mr. Clyde Twelvetees (cello) and Mr. T. W. Hall, vocalist.

A huge audience filled the Theatre Royal on October 18 to hear Melba, Ysaye, Backhaus, and Burke.

Music of a different character has attracted large audiences to the Kingstown Pavilion, where Kandt's Band has completed a three weeks' engagement.

At the Sackville Hall the usual winter series of Saturday Night Popular Concerts commenced on October 12. They will be organized this season by Mr. Robert Harrison (one of our few tenor vocalists) and Mr. Sealy Jeffares. The charges for admission range from 3d. to 2s. and the concerts fill a very important place in the social life of the North Side of Dublin.

The annual general meeting of the members of the Feis Ceoil Association was held on Monday, October 14, in the Mansion House. Dr. George Sigerson presided. The report shows a profit of £29 on the last Festival, and this in spite of an increase in prizes of over £40 on the 1911 Festival. The lack of a concert hall suitable for large choral bodies was commented on by Professor Oldham in the course of the meeting. One of the features of past Festivals was the singing of the massed choirs taking part in the various competitions, but for some years this interesting feature has not been included owing to lack of the necessary space in the Antient Concert Rooms.

#### GLASGOW.

Mr. A. M. Henderson announces two chamber concerts, the performers being Dr. Georg Henschel, vocalist, Mr. A. M. Henderson, pianist, and the St. Petersburg String Quartet (Court Quartet). For their winter's study the Glasgow Grand Opera Society (Mr. Hutton Malcolm) have selected 'Carmen,' the Lyric Club 'Paul Jones,' and the Odeon Operatic Society 'A Petticoat Prince,' a new comic opera by Mr. Bernard Johnson. The City Hall Saturday Evening Concerts began the fifty-ninth year of their existence on October 5. These excellent entertainments, which take the form usually of a ballad concert, enjoy a large measure of public support. The only other events to be recorded this month are the first of the Harrison Concerts, some concerts at which Melba, Ysaye, Backhaus, Stella Carol, &c., have appeared, and a week's performances by the Castellano Italian Opera Company.

#### LIVERPOOL AND DISTRICT.

The winter season officially commenced on October 8, when the Philharmonic Society's first concert took place. An interesting programme was carried through successfully, the chief orchestral feature being the exceptionally fine performance of Liszt's 'Les Préludes,' which Sir Frederic Cowen conducted. In Beethoven's Violin concerto,

Kreisler's lyrical beauty provided absolute appreciation. Maggie's soprano from Puccini. The symphony the local Ananda's his work music' (last yesterday Raymond and 'Sir Workman Ernest Y. (Mr. W. (Miss Ma. The V. Claughton direction, Legend' wedding of warm regard from. The vic and Buson sparse an composition No. 2, in and Sonata. A similar Mr. Harro at their co no reason aroused by Op. 99, an were char interpretation. The reat sing October 1 examples notably as Burke (b (accompan To the c the oppor conducted on October. At the c the Rushw reliefs wer Isabel (vio latter two Pollitt at t and orche Church at The Ro Stanford is every pros changed to there was a the Rawdo Beethoven the pianof several solo music unde Thanks habitué of have had 'compresso upwards. as 'Carmen the metho features of and Mr. experience conducted

Kreisler's reading of the great classic chiefly emphasised its lyrical beauty, and also the opportunities for technical display provided in the three cadenzas, which he played with absolute mastery. He had two especially attentive and appreciative listeners in MM. Ysaye and Backhaus. Miss Maggie Teyte made a favourable impression by her fresh soprano voice and ardent style, especially in Musetta's song from Puccini's 'La Bohème.'

The syllabus of free lectures provided in various centres by the local authorities includes 'Indian folk-songs' (Mr. Ananda Chinnappa); 'Handel and his music,' 'Brahms: his work, his friends, and critics,' 'Mozart and his music' (Rev. H. H. McCullagh); 'English composers of yesterday and to-day,' and 'Music as a language' (Mr. J. Raymond Tobin); 'Opera: its origin and development,' and 'Sir Arthur Sullivan and his music' (Mr. Albert E. Workman); 'Purcell and West country songs' (Mr. Ernest Young); 'Handel's operas and incidental music' (Mr. W. A. Roberts); and 'Old English songs and ballads' (Miss Maude Hammond).

The Waterloo Choral Society, and the St. Cecilia, Cloughton, Choral Society, under Mr. J. W. Appleyard's direction, will study Parry's 'Judith' and Sullivan's 'Golden Legend' this season. On the occasion of their golden wedding Mr. and Mrs. Appleyard were recently the recipients of warm congratulations, and also of a substantial token of regard from past and present pupils and friends.

The violin and pianoforte recital given by MM. Kreisler and Busoni on October 4 was remarkable on account of the sparse audience and also for the examples of Busoni's compositions offered in his violin and pianoforte Sonata No. 2, in E minor, pianoforte 'Fantasie on a Bach theme,' and Sonatina.

A similarly small audience greeted those admirable players Mr. Harold Bauer, Señor Casals, and M. Jacques Thibaud at their concert on the following day, October 5. They had no reason to complain of the heartiness of appreciation aroused by their performances of Schubert's B flat Trio, Op. 99, and Beethoven's E flat Trio, Op. 70, No. 2, which were characterized by great beauty of blending tone, and interpretation.

The ready response of the public to the attraction of a great singer was shown at Madame Melba's concert on October 10, when the famous prima donna gave several examples of her undimmed powers and vocal art. She was notably assisted by M. Ysaye, Mr. Backhaus, Mr. Edmund Barke (baritone), M. Gaubert (flute), and M. Lapiere (accompanist).

To the enterprise of the Gramophone Company was due the opportunity of hearing the New Symphony Orchestra conducted by Mr. Landon Ronald in the Philharmonic Hall on October 12.

At the dramatic recital given by Miss Lilian Thomson in the Rushworth Hall, on October 11, interesting musical reliefs were provided by the Misses Helena (pianoforte), Isabel (violin), and Mary McCullagh (violoncello), and the latter two gifted sisters also collaborated with Dr. A. W. Pollitt at the organ, in Brahms's Concerto for violin, 'cello and orchestra, Op. 102, which was played in St. Mary's Church at Dr. Pollitt's organ recital on October 2.

The Rodewald Concert Club, of which Sir Charles V. Stanford is president, has entered upon its second season with every prospect of increasing favour. The locale has been changed to the 'Bear's Paw' Restaurant, where, on October 14, there was a good attendance of members and friends to hear the Rawdon Briggs Quartet play Tchaikovsky's Op. 22 and Beethoven's Quartet, Op. 59. With Mr. H. E. Blenkarn at the pianoforte, Mr. Briggs and Mr. Hutton ('cello) played several solos, and the evening was spent listening to good music under informal social conditions.

Thanks to the enterprise of Sir Joseph Beecham, the habitués of the Olympia Music Hall, a huge building, have had the opportunity of assisting at performances of 'compressed' opera at prices ranging from twopence upwards. In dealing with such well-worn public favourites as 'Carmen,' 'Faust,' 'Bohemian Girl,' and 'Il Trovatore' the method was to offer the essential or most popular features of each work. Along with Miss Doris Woodall and Mr. John Bardsley were other artists of similar experience and ability, and the orchestra was alertly conducted by Mr. Isidore Schwiller.

Mr. John Lawson has drawn up an interesting scheme for the orchestral concerts of the Sunday Society, arranged to begin on October 27. Among the new works in this scheme are Arensky's Pianoforte concerto (Miss Elsie Walker), Hans Sitt's Concertstück for viola and orchestra, 'Keltic Suite, Op. 29 (J. H. Foulds), and several compositions by Mr. Julian Clifford, viz., Coronation March, 'Semper paratus,' duet for two violins, 'Fairy fancies,' and Pianoforte concerto No. 1, in E, in which the composer will play, on December 22.

Mr. R. J. Forbes, hitherto known as an expert accompanist, was heard with approval as a solo pianist at the recital he gave in conjunction with Mrs. Norman Melland, an accomplished lieder singer, in the Rushworth Hall on October 1.

The first of Mr. Percy Harrison's series of four Subscription Concerts took the form of a Pianoforte recital by Mr. Paderewski in the Philharmonic Hall on October 17, when Mr. Harrison's enterprise was rewarded by a large and keenly-appreciative audience. The famous artist was in fine form, and played a long and arduous programme with brilliant success.

The Warrington Musical Society, conducted by Mr. Frank H. Crossley, will give the usual series of three Subscription Concerts, of which at the first, on November 6, Stanford's 'Phaëdra' will be sung, and Mr. Naum Blinder will play the solo in Tchaikovsky's Violin concerto. On January 15, Coleridge-Taylor's 'A tale of Old Japan' will be performed, and at the third concert, on March 12, Haydn's 'Creation' (Parts I. and II.).

The choir of St. Mary's Church, Kirkdale, gave a concert on Tuesday evening, October 1, in the Lester Institute. The choruses sung by the full choir, included Fletcher's 'Reminiscences of Verdi,' Callcott's Fantasia on Gounod's 'Faust,' Elgar's 'It comes from the misty ages,' and Wagner's 'Faithful and True' from 'Lohengrin.' Mr. G. A. Jones had charge of the musical arrangements.

#### MANCHESTER AND DISTRICT.

In spite of a busy and complex industrial life, Manchester has in recent years cast off the reproach of being merely given over to the production of wealth, and has wisely followed the example of Flanders, Southern Germany, and Northern Italy in promoting learning and art alongside an unexampled trade development. In libraries, art-galleries, ably-conducted journals, Manchester is generously equipped and wisely guided, and this Autumn witnesses the beginning of another stage in the evolution of her musical enterprise. Not only do the Hallé and Gentlemen's series of concerts enter upon new phases of life, rich in promise, but, coincidentally, determined attempts are being made to promote still further the growing taste for orchestral music. From October to March, Manchester (alone of all English centres outside the Metropolis) will enjoy two, and sometimes three, orchestral concerts weekly—and opera, chamber music, choral concerts, organ recitals, &c., all are eloquent of the same tendency to bring the greater public more and more into contact with the best in musical art.

About the middle of October Michael Balling took up his residence in our midst, and wasted no time in giving Manchester folk his views on the place of the Hallé Orchestra in the city's life, and what he considered should be the attitude adopted towards it and its work. In an interview he has asserted that modern music should more and more find a place in the Hallé programmes. Aware of the fact that in past years there has been a lack of enterprise in this direction, he holds it to be the bounden duty of an institution like the Hallé Concerts Society to be abreast of the times in which we live, and to produce such of the very best music of the composers of all nations as comes within the scope of these concerts. That this policy might entail financial loss did not disturb him or his views. Money must not stand in the way; he would go from door to door himself rather than that the work should fail. 'Good music,' he added, 'is a luxury which must be paid for, and the function of the Hallé Concerts is to educate public taste to appreciate music in its highest form, no matter at what cost,' and he had sufficient faith in Manchester folk to feel confident that the work upon which he had set his heart would never

be allowed to lag behind for want of financial support. Related as Balling is by marriage to the family of the Hallé Society's treasurer, one may hope that his aspirations may be more fully realised than have been those of other ardent advocates of a forward policy. The week in which the first Hallé concert was given found Manchester occupied with the claims of Pavlova and Novikoff as well as the second week's work of the Quinlan Opera, whose management, with shrewd business instinct, sought to outshine the attractive power of Balling's *première* by producing Charpentier's 'Louise' in English for the first time in England. But it could not stand the test of juxtaposition with 'Tristan' and 'Walküre'—how doth the greater glory dim the less! As revealing the excellent material in this company, it is worth noting that there were only six pianoforte rehearsals and three orchestral ones for this performance, which was a really competent one; but it must be confessed that notwithstanding such capable treatment as it received at their hands, 'Louise' fell distinctly flat. At no time did it really grip the huge audience. The mounting was charming in every way. Mr. Tallis Voghera conducted, and Miss Boola, Miss Edna Thornton, Messrs. D'Oisley and Samuël played the chief characters.

This apart, the Quinlan visit has outvied the Denhof and even the previous Quinlan visits. The bigger the works they tackled the better the results, and the artistic merit was not of individuals but of all. Manchester opera-goers have never before heard singers of such pure and clear diction. Agnes Nicholls and John Coates have enormously increased their reputations; Robert Parker's work here, too, has had the seal of Manchester's approval set upon it in very definite manner. Indeed, it is quite true to say that he is probably the best English-singing Wotan we have to-day—not forgetting some excellent American Wagnerian singers.

Balling's first concert could not—and did not—arouse great enthusiasm; the two novelties introduced were a Serenade by Braunsfels, and an 'Overture to a Gascon Tournament' by the Viennese, Richard Mandl. The orchestration in both is fluent and picturesque. Mandl, in a prefatory note to the score, writes: 'Some years ago, when reading an old story of which the hero was a Gascon Knight, the prototype of an enamoured, fantastically-minded braggart and *blagueur*, I got the idea of writing an orchestral work in the jovial, lyrical, extravagant style descriptive of this long-vanished tournament.' No doubt Balling has better things in store as the season advances.

In the adjoining Royal Borough of Salford the Municipality has provided her citizens with weekly Saturday evening concerts for the past ten years or so. In the initial stages they were regaled with light music, but with the advent of picture palaces and music halls, two houses nightly, the Corporation felt that competition along these lines was useless, and decided in favour of a trial of more classical music. It has proved an uphill fight and, faced with a serious deficit on the last Winter's working, it has been decided that this year each concert must stand on its own merits financially. During the coming season variety will be imparted by one or more dramatic Societies, the Salford Choral and the Manchester and Salford Tonic Sol-fa Societies also lending their aid.

Mr. Brand Lane believes in striking the public imagination. His opening Concert on October 12 brought Melba, Backhaus, and Ysaye on to the platform at once, and to these were added Edmund Burke and Mr. Lane's Choir. His first orchestral concert of the new series comes too late for comment in this issue.

Chamber-music, as usual in early October, has been prominent both for quantity and quality. The Brodsky Quartet have returned to their first love in the matter of a hall—that of the Royal Manchester College of Music, whose size and acoustics make it eminently suitable for such work. Were there any need to enforce such an elementary consideration as this, the spectacle of our spacious Free Trade Hall on the occasions of the visits of Busoni-Kreisler and of Bauer-Casals-Thibaud was an eloquent sight. Rows of empty front seats stretched away dismally to the cheaper places, where your genuine enthusiasts are always to be found. Even Beethoven's lovely E flat Trio cannot fight against such heavy odds. Better by far take a smaller room

and have it crammed to suffocation than commit such an artistic crime.

Paderewski's recital on October 18, under the Harrison auspices, was his first visit for a few years, but there was no diminution in the fascination of his art. As usual, it was not until the Chopin section was reached that we got the real Paderewski—notably in the Funeral March Sonata.

#### NEWCASTLE-ON-TYNE.

The Sunday Lecture Society are only introducing two musical evenings in their winter syllabus. Principal Hadow will lecture on 'Christmas Carols,' and Mr. Cecil Sharp on 'English Folk-songs and Dances.' The concert season was opened by a joint vocal recital, on October 9, by a well-known local lady, Madame Norman Snowball, and Mr. Robert Burnett, with whom she has recently been studying. In the course of a lengthy programme the former showed much advance in her style and musicianship. Paderewski appeared at the first Harrison Concert on October 13, and caused a mild sensation by introducing a novel feature into the Funeral March in Chopin's B flat minor Sonata. While scarcely at his best in such contrasted works as Bach's Organ Fantasia and Fugue in G minor and Chopin's Nocturne in G, he ended the first movement of the Chopin Sonata with immense tragic force, and entered into every changing mood of Schumann's 'Carneval.'

A meagre audience assembled to hear Kreisler and John McCormack on the Thursday of the same week. The programme was not weighty, but it was good and well-chosen, and the consummate artistry of the violinist made all the instrumental numbers a pure delight. On Monday, October 21, Madame Melba, accompanied by Backhaus, Szegedi, Mr. Edmund Burke, and M. Philippe Gaubert, gave a concert.

Miss Margaret Fairless, of Newcastle-on-Tyne, the thirteen-year old violinist who was referred to in the *Musical Times* of last month, has just won admission to the Meisterschule in Vienna. Entrance to this Government-supported institution for the training of virtuosi is only obtained by competition, and only twelve students are permitted at one time. Even in that seat of violin virtuosity the honour is a coveted one, and only the most noteworthy compete. This promising English child is the youngest student ever admitted, and has studied for the last six months with Professor Sevcik. Her only other instruction was received from Mr. T. Walton Hardy, of Whitley Bay, with whom she had lessons for four years.

#### SHEFFIELD AND DISTRICT.

The inaugural Serial Meeting of the newly-formed Sheffield Musical Association was held in the Montgomery Hall on October 16. The Association sets up several objectives, all excellent, among them being gatherings, some of a social, others of a professional character; meetings for lectures, discussions, &c.; and a kind of 'concerts exchange,' where a list of dates and halls can be consulted so as to avoid clashing of concerts. Upwards of three hundred members have been enrolled. Sir Frederick Bridge was the lecturer. He prefaced his familiar lecture on 'Shakespeare and Music' with good wishes to the venture and a few characteristic witticisms concerning the amenities of musical people. Dr. Coward conducted a small choir and other illustrations were sung by Miss Eva Rich and Mr. Robert Charlesworth.

Among the suburban Churches, St. Cuthbert's shows leanings towards musical enterprise. A flourishing Choral Society has recently been formed, conducted by Mrs. W. Simpson. Two concerts were given, at which well-prepared performances of Leoni's 'The Gate of Life,' and the new concert-version of Gounod's 'Faust' were performed.

Sunday oratorio performances are popular religious activities. In the category may be recorded well-attended performances of Haydn's 'The Creation' (at Petre Street Church, directed by Mr. P. Partridge), and 'Elijah,' at Victoria Hall (Mr. H. C. Jackson, conductor).

The Albert Hall organ, a fine Cavallé-Coll instrument, is highly regarded by Sheffield organ-lovers. Two recitals by M. Joseph Bonnet, the gifted organist of the Church of St. Eustache, Paris, gave evident pleasure to large audiences.

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## Country and Colonial News.

## BRIEFLY SUMMARIZED.

*We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents.*  
Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.

CALGARY (ALBERTA).—A graceful ceremony of unusual significance took place on September 6, upon a platform erected outside the City Hall, at Calgary, the occasion being a presentation of diplomas and certificates by H.R.H. The Duke of Connaught to the successful candidates in the Associated Board examinations, numbering over 120, of all grades from Primary to Licentiate. His Royal Highness was received by Dr. A. O. MacRae, honorary representative of the Associated Board, and Mrs. Glen Broder.

CAMBRIDGE.—Dr. C. B. Rootham has been appointed to succeed Dr. Alan Gray as conductor of the University Musical Society. An interesting series of chamber and recital concerts is announced.

CHRISTCHURCH (N.Z.).—The Musical Union opened its season on August 6, under the direction of Mr. W. S. King, the new conductor. The readings given of Mendelssohn's 'Ruy Blas' overture and other instrumental numbers, Illife's 'Softly the moonlight is shed,' and other part-songs gave evidence of his high ability. Solo contributions were made by Miss Louise Croucher (violinist) and Miss D. Parsons (vocalist).

FOLKESTONE.—The Philharmonic Society, conducted by Mr. F. E. Fletcher, announce Coleridge-Taylor's 'A tale of Old Japan' and Elgar's 'King Olaf' and 'Bavarian Highlands' for the 1912-13 season. Ashford Choral Society have undertaken 'A tale of Old Japan.'

HANLEY.—An interesting and varied concert was given by the Potteries Choral Society, at Victoria Hall, on October 17, the most distinguished feature of the proceedings being perhaps the organ playing of Mr. Alfred Hollins, who played Mozart's Fantasia in F minor, his own Nocturne and Concert Rondo, and other works in a way that gave universal satisfaction. His 'Dartside' was sung by the ladies' voices of the choir to good effect, and the full choir was heard in German's 'The three Knights,' Elliot Button's 'Allan Water,' Mendelssohn's 'Hear my prayer' (soloist, Miss Gertrude Perry), and Montague Phillips's 'O tender sleep.' The high standard of the performers did credit to the singers and to their conductor, Mr. Carl Oliver. The other soloists were Mr. W. T. Bonner (pianoforte), and Miss Dorothy Knight.

MOUNTAIN ASH.—An excellent performance of Mendelssohn's 'Hymn of Praise,' followed by a miscellaneous programme, was given by the Mountain Ash Choral Society, under the conductorship of Mr. T. W. Millar, at the Pavilion, on October 17. The solo parts were taken by Miss Ada Forrest, Madame Reynolds-Davies, and Mr. Ivor Walters. Violin solos were given by Mr. Stephen Evans.

NEVIS (B.C.).—At a concert given by the Philharmonic Society on September 9, a new pianoforte acquired by the Society was formally opened by Miss Hollings. Popular selections were given by the orchestra, and the one choral item was Webb's 'Glorious Apollo.' There were many contributions by individual artists, including the Soldiers' Chorus from Gounod's 'Faust' as a pianoforte solo.

OLDHAM.—The Musical Society, conducted by Mr. Harry Brooks, has chosen Gounod's 'Faust,' Mendelssohn's 'Walpurgis Night' and 'Hymn of Praise' for performance during the present season.

Mr. Thomas Whitney Surette gave an interesting lecture on Beethoven at Eolian Hall on October 10, discussing the Waldstein Sonata in particular as illustrative of Beethoven's genius. On October 17 the subject was Brahms, and the Trio Op. 101 was chosen in illustration.

## Foreign Notes.

## ANTWERP.

M. Emile Wambach has been appointed principal of the Conservatoire, in succession to the late Jan Blockx.—The season of the Flemish Theatre was inaugurated on October 3, with a revival of Jan Blockx's last opera, 'Liefdelied.'

## BÂLE.

Among the works to be performed for the first time at the Symphony Concerts of the 'Allgemeine Musikalische Gesellschaft' (conductor, Herr Hermann Suter) are Max Reger's 'Concerto in the old style,' the 'Kindertotenlieder' by Mahler, Klose's 'Elfenreigen,' Richard Strauss's Symphony in F minor, Sinigaglia's Suite Piemonte, Chausson's Symphony in B flat, an 'Intermezzo-guerriero and funerals' by Hans von Bülow, a Pianoforte concerto by Braunsfels, Hans Huber's Symphony in C major, Bruckner's Symphony in E major, and Alexander Ritter's symphonic episode 'Kaiser Rudolphs Ritt zum Grabe.'

## BERLIN.

An interesting programme of old music is announced for the four concerts to be given by the 'Neue Berliner Tonkünstlerinnen Orchester' (conductor, Herr Iwan Froebe). Among the compositions included are Handel's Concerto grosso in F major, a Cantata for alto and string orchestra by Johann Christian Bach, Suite movements by B. Praetorius, some numbers from J. S. Bach's 'Musikalisches Opfer' and his sixth 'Brandenburg' Concerto, two 'Divertimenti a due violini e basso' and a 'Sinfonia Burlesca' by Leopold Mozart, Corelli's Concerto grosso No. 8, a Trio for flute, bassoon, and violoncello with cembalo accompaniment by Fr. W. Zachow, a Cantata for a bass solo by J. P. Krieger, an Orchestral Suite by G. P. Telemann, and three pieces for string orchestra by Henry Purcell.—Wolf-Ferrari's 'Susannen's Geheimnis' was recently performed for the first time in Berlin at the Kurfürsten Oper. On the same occasion Franz von Suppé's now rarely-heard light opera 'Die schöne Galathea' was revived.—On September 26 Mr. Frederick Stock, the conductor of the Thomas Orchestra in Chicago, U.S.A., directed a concert of his own compositions at the Philharmonie. The programme contained a Symphony in C minor, a symphonic sketch, 'An einem Sommerabend,' Symphonic waltzes, and Festival-march on American folk-melodies and the American National hymn 'The star-spangled banner.'—Another artist domiciled in Chicago, Mr. Wilhelm Middelschulte, gave an organ recital at the Blüthner Saal on September 27, when he established his position among performers of the front rank. Besides works by Bach, his programme included a transcription of Busoni's 'Fantasia contrapuntistica' (on Bach's 'Kunst der Fuge') and Liszt's Fantasy and Fugue on the chorale 'Ad nos ad salutarem undam.'—The first concert of the Gesellschaft der Musikfreunde took place on September 30. Herr Fritz Steinbach has been engaged as conductor in place of Herr Oscar Fried, and under his direction a fine performance was secured of Mahler's first Symphony.—Hugo Kaun's symphonic-poem, 'Am Rhein,' and a Symphony in C major, by Paul Dukas, were heard for the first time at a concert conducted by Mr. Theodore Spiering.—Two cantatas by Bach, viz., 'Mien liebster Jesus ist verloren' and 'Sehet, wir gehen hinauf nach Jerusalem,' and Verdi's interesting 'Quattro pessi sacri' formed the programme of the first concert of the Philharmonischer Chor (conductor, Professor Siegfried Ochs).—An interesting String Quartet by Ernst Joch was introduced at the first concert of the Petri Quartet.—Hegar's choral ballads, 'Totenvolk' and 'Rudolf von Werdeberg,' and Max Bruch's Scenes from 'Frithjof's Saga,' were included in the programme of the first concert of the Berliner Liederkränz.—The Kestenberg Trio recently gave a fine interpretation of Max Reger's Trio in E minor, Op. 102.—The outstanding feature of the first Philharmonic Concert (conductor, Professor Arthur Nikisch) was a magnificent performance of Richard Strauss's tone-poem 'Also sprach Zarathustra.' Madame Ottilie Metzger sang three of Mahler's 'Lieder eines fahrenden Gesellen' (with orchestra).—Elgar's Overture 'In the South' was played at a concert conducted by Professor Rudolf Buck.—The first of the special Weingartner

concerts to be given at Fürstenwalde (fifty-eight kilometres from Berlin, and therefore eight kilometres beyond the reach of the special law with which Herr Weingartner is honoured) took place with great success, the public (brought down in three special trains) transforming the occasion into an unmistakable demonstration of sympathy.—On October 16, Arnold Schönberg's newest work, 'Lieder des Pierrot Lunaire,' was produced. It is music to twenty-one spoken poems, selected from Albert Giraud's 'Lieder des Pierrot Lunaire,' excellently translated by Otto Erich Hartleben. The work is scored for a reciting voice on different notes, pianoforte, flute, piccolo, clarinet, bass-clarinet, violin, viola, and violoncello. It abounds in the most extraordinary sounds, and is said to exceed Schönberg's previous works in 'advancement.' Serious critics state, however, that it made an absolutely novel (if somewhat baffling) impression.—Caruso has made his now annual appearance at the Royal Opera, with enormous success.

## BREMEN.

During the operatic season which commenced on September 1, two novelties, the comic operas 'Das heisse Eisen,' by Max Wolff, and Theodor Blumer's 'Der Fünfuhrthee,' have been given with considerable success.—Among the works to be performed at the twelve Symphony Concerts of the Philharmonische Gesellschaft (conductor, Herr Ernst Wendel) are Bruckner's ninth Symphony, Hugo Kaun's Symphony No. 2, Reger's 'Concerto in the olden style,' Debussy's 'Iberia,' Boche's 'Tragic overture,' Hans Pfitzner's Christelfein Overture, 'Baba Jaga,' for chorus and orchestra, by Liadoff, 'Sonnenhymnus,' by Wilhelm Berger, and Berlioz's oratorio 'The Childhood of Christ.'

## BRUNSWICK.

A new two-act opera, 'Das Buch Hiob,' composed by Willy Schäfer to the libretto of Leopold Adler (an adaptation of Hermann Hölz's play), was produced at the Court Theatre on October 6.

## BRUSSELS.

Massenet's 'Thaïs' and Bruneau's interesting 'L'attaque du Moulin' have recently been revived at the Théâtre Royal de la Monnaie.

## CASSEL.

Under the direction of Herr Zulauf, Wolf-Ferrari's opera, 'The jewels of the Madonna,' was recently performed for the first time at the Court Theatre with considerable success.

## COLOGNE.

Alfred Kaiser's opera, 'Stella Maris,' was given for the first time at the Opera House. The work proved interesting, and was well received.

## DESSAU.

During this season the following works will be given for the first time: The 'Maïen Königin,' generally attributed to Gluck; Berlioz's 'Benvenuto Cellini'; 'Der Cid,' by Peter Cornelius; 'Der Nothend,' by V. v. Voikowsky-Biedau; 'Barbarina,' by Otto Neitzel, and Richard Strauss's 'Ariadne auf Naxos.'

## DORTMUND.

The twenty-fifth anniversary of the foundation of the Philharmonic Orchestra was celebrated on October 5 and 6, when a popular concert and two Festival concerts were given. Under the direction of its founder, Professor Georg Hüttner, the orchestra played Reger's Variations on a theme by Johann Adam Hiller, Haydn's 'Symphonie Concertante,' Mozart's 'Pariser' Overture, Gernsheim's tone-poem 'Zu einem Drama' and symphonic-poem 'Seemorgen,' and the 'Glockenlieder' by Max Schillings.

## DRESDEN.

The outstanding feature of the season's musical life has been the celebrations of the fortieth anniversary of Herr Ernst von Schuch's appointment as conductor of the Royal Opera. On September 21 he conducted a special Festival concert at the Opera House, re-opened for the occasion, and was assisted by Mesdames Eva Plachke von der Osten and Wittich, and Messrs. Walter Soomer, Karl Perron, Jan Kubelik, Eugen d'Albert, and Dr. Richard Strauss. On the

following day a special performance of Wagner's 'Die Meistersinger' was given under Herr von Schuch's direction. The same morning a formal celebration took place on the stage of the Opera in the presence of the entire staff of the Royal Opera. Eighteen speeches were delivered, and the King conferred one of the highest decorations on the artist, who was also presented with a cheque for £5,000, collected by his admirers, as well as with innumerable mementoes.—The Town Council has conferred an annual pension of £150 on the composer Felix Draeseke, on the occasion of his seventy-seventh birthday.—A new work by Max Reger, entitled 'Romantische Suite,' was successfully produced under the direction of Herr von Schuch at the first Symphony concert of the Königliche Kapelle.

## ERFURT.

Under the auspices of the Erfurter Männergesangsverein (conductor, Herr Josef Thienel) a Festival devoted to compositions by Friedrich Hegar took place on October 5 and 6. Among the compositions performed were the ballad for tenor and baritone solo, male chorus, and orchestra, 'Das Herz von Douglas,' the Violin concerto in D major, and the oratorio 'Manasse.'

## FRANKFURT.

At the first Museumsconcert, Max Reger's 'Concerto in the olden style' was produced with great success under the direction of Herr Willem Mengelberg. The work—somewhat in the style of Handel's 'Concerti grossi' and Bach's 'Brandenburg' Concertos—seems likely to become a permanent addition to the repertoire.

## HAMBURG.

Under the direction of Dr. Georg Göhler, the Leipziger Riedelverein and the orchestra of the Verein Hamburgischer Musikfreunde performed Mahler's eighth Symphony for the first time.—On October 19, the new Michaeliskirche was inaugurated in the presence of the German Emperor. The firm of E. F. Walcker et Cie. has supplied the organ, which is said to be the biggest in the world. The instrument, built in accordance with the ideas of the well-known organist, Herr Alfred Sittard, contains 163 speaking stops distributed over five manuals and pedals. The pipes number over twelve thousand.—Humperdinck's opera, 'Die Königskinder,' has been given for the first time at the Opera House, the work being excellently received.

## LAUSANNE.

The following works will be heard at the sixteen subscription concerts to be given by the Symphony Orchestra (conductor, M. Carl Ehrenberg): Duparc's 'Leonore,' Ravel's 'Ma mère l'Oie,' Tchaikovsky's 'Manfred' Symphony, Bruckner's Symphony in D minor, the Prelude to the second Act of 'Ingwilde,' by Max Schillings, Max Reger's Variations on a theme by Johann Adam Hiller, Debussy's Nocturnes, a Scherzo by Chaix, 'Scènes d'hiver' by Denéréaz, Lalo's Symphony in G minor, Glazounoff's sixth Symphony, the Overture 'La Grande Pâque russe,' by Rimsky-Korsakoff, the Prelude and Intermezzo from the opera 'Der Corregidor,' by Hugo Wolf, Hans Pfitzner's 'Christelfein,' and Stavenhagen's second Pianoforte concerto.

## LEIPSIG.

The seven-hundredth anniversary of the foundation of the Thomasschule has naturally formed the occasion for many musical celebrations. Under the direction of Professor Gustav Schreck a great concert was given at the Thomaskirche, the programme containing only compositions by former Thomascantors, including Joh. Seb. Bach, Georg Rhau, Seth Calvisius, Joh. Hermann Schein, Joh. Schelle, Joh. Kuhnau, Eb. Müller, G. Schicht, Fr. Doles, Th. Weinlig, Moritz Hauptmann, E. Fr. Richter, and W. Rust.—The Opera gave a special performance of the comic opera, 'Die Jagd,' by Johann Adam Hiller, another old Thomascantor and conductor of the Gewandhaus Concerts.—The first two Gewandhaus programmes contained, besides well-known works, Haydn's cantata for alto solo, 'Ariadne auf Naxos,' Beethoven's 'Adelaide,' orchestrated by Arnold Schönberg, and Volkmann's Serenade in D minor for string orchestra.

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## LYONS.

The following works are promised for the first time at the Grand Theatre: Vincent d'Indy's 'Fervaal'; 'Don Quichotte,' by Massenet; Sylvio Lazzari's 'Le Lépreux'; 'Les trois masques,' by Isidore de Lara; 'Sous les scelles,' by Leo Blech; 'Le Bonhomme Jadis,' by Jaques-Dalcroze; Moussorgsky's 'Boris Godounoff'; and the ballets, 'Ma mère l'Oye,' by Maurice Ravel, and 'Milenka,' by Jan Blockx.

## MILAN.

An interesting programme has been devised for the coming season of grand opera at the Scala Theatre. Among the works to be performed are Schumann's Scenes from Goethe's 'Faust' (presented on the stage for the first time), Richard Strauss's 'Feuersnot' and 'Salome,' 'Habanera,' by Raoul Laparra, Verdi's 'Don Carlos,' Weber's 'Oberon' (never before played in Italy), 'Le Donne curiose,' by Wolf-Ferrari, 'L'Amore dei tre Re,' by Montemezzi, Puccini's 'Fanciulla del West,' and Bellini's 'Norma.' The répertoire will of course include also such well-known works as 'Lohengrin,' 'Carmen,' and 'Cavalleria Rusticana.'

## MUNICH.

Herr Franz Fischer, the well-known Wagnerian conductor, has retired from his appointment at the Opera. He was one of the few remaining pupils and collaborators of the master who still maintain the direct tradition.

## OSTEND.

Among the works heard at the concerts of the Kursaal orchestra (conductor, M. Leon Rinskopf) have been Victor Boffin's symphonic-poem 'Lovelace,' the 'Marche joyeuse' by Chabrier, Saint-Saëns's third Symphony (with organ), in C minor, the Swedish Rhapsody, 'Midsommervaka,' by Hugo Alfvén, and Elgar's 'Enigma Variations,' which earned high critical opinion.

## PARIS.

Reger's opera 'Sigurd,' Reynaldo Hahn's ballet, 'La Fête chez Thérèse,' Giordano's 'Siberia,' Massenet's 'Roma' and 'Thais,' and Richard Strauss's 'Salome' have recently figured in the répertoire of the Grand Opéra. The season at the Théâtre Lyrique de la Gaîté was inaugurated with Massenet's 'Hérodiade,' given for the hundredth time. Shortly afterwards the management revived Mozart's 'Magic Flute.' The Colonne Concerts (conductor, M. Gabriel Pierné) commenced their activities on October 13. In memory of Massenet his 'Erinnyes' and fragments of the oratorio 'Marie-Magdeleine' were given. The programme also included Vincent d'Indy's 'Jour d'été à la montagne' and Rimsky-Korsakoff's 'Capriccio espagnol.'

## ST. PETERSBURG.

Many interesting works figure in the prospectus issued by the management of the Siliti Concerts. Mahler's 'Kindertotenlieder,' the 'Dramatic Scherzo' by Julie Weisberg, 'Le joli feu de forêt' by Roger-Ducasse, Rachmaninoff's Symphony in E minor, Ravel's 'Valse nobles et sentimentales,' fragments from 'Saint-Sébastien' and other compositions by Debussy, a Suite, 'Au soleil,' by Wassilenko, several smaller works by Liadoff, Arnold Schönberg's 'Pelleas and Melisande,' and Scriabine's first Symphony and the tone-poem 'Prométhée' are to be heard. A special concert to commemorate the thirtieth anniversary of M. Glazounoff's début as composer will also take place, and there will be a number of extra concerts, to be conducted by Messrs. Nikisch, Ernst von Schuch, and Albert Coates.

## SCHWERIN.

A Festival devoted to French music took place on October 12-15. Two operatic performances (Février's 'Monna Vanna,' and 'Manon,' by Massenet) and three concerts were given. At the first of these only compositions by César Franck were played, including the Symphony in D minor, 'Variations symphoniques' for pianoforte and orchestra (soloist, M. Raoul Pugno), and part of the 'Beatitudes.' Modern French chamber-music (String quartet by Debussy, Fauré's Pianoforte quartet, and a Violin sonata by Saint-Saëns) formed the programme of the second

concert, while Alberic Magnard's third Symphony (performed for the first time in Germany), Vincent d'Indy's 'Wallenstein' Symphony, Debussy's 'L'après-midi d'un Faune,' the Scherzo, 'L'apprenti sorcier,' by Paul Dukas, and Théodore Dubois's Violin concerto, excellently played by M. Henri Marteau, were given at the third concert. The conductor of the Festival was Herr Willibald Kaehler.

## SONDERSHAUSEN.

Under the auspices of the Liszt Gesellschaft, a Liszt Festival was organized and took place on September 21 and 22. Two orchestral concerts in the Court Theatre and one concert in Trinitatiskirche were arranged. Besides Liszt's symphonic-poem, 'Ce qu'on entend sur le montagne,' some songs, including 'Das düstere Meer' and 'Der Gang um Mitternacht' for male choir, the Pianoforte sonata in B minor, and fragments from 'Saint Elisabeth,' Bruckner's String quintet, a Ballade for orchestra by E. E. Taubert, Max Schillings's incidental music to the 'Eleusische Fest,' a sacred solo cantata, 'Ich Herr lass deine liebe Engelein,' by Franz Junker, and Alexander Ritter's 'In solus sanctus' (for soprano solo, organ, violin, and pianoforte) were performed.

## STRASSBURG.

Elgar's first Symphony in A flat, Busoni's Pianoforte concerto with male chorus, Novak's symphonic-poem 'In der Tatra,' and 'Prélude à l'Hymne à la Beauté,' by V. Tommasini, are to be given for the first time at the concerts of the Municipal Orchestra (conductor, Herr Hans Pfitzner).

## VIENNA.

Dr. Ethel Smyth's works for chorus and orchestra, 'Sleepless dreams' and 'Hey nonny no,' are to be performed in German at the Singakademie on November 3.

## WEIMAR.

Under the direction of Herr Peter Raabe, Richard Strauss's 'Der Rosenkavalier' was performed for the first time at the Court Opera with great success.

## Miscellaneous.

The first International Congress of Musical Pedagogues is to be held in Berlin immediately after Easter, 1913. The work of the Congress will be divided into the following sections: I. General educational and scholastic questions. II. Social and professional questions. III. Deliberations concerning the reorganization of the musical training institutes. IV. New researches and results, scientific as well as practical, in the province of the art of singing. V. Reforms concerning the teaching of singing in high schools and board schools. The teaching of music in preparatory academies and in training colleges. VI. Special questions connected with the technique and method of the pianoforte and of string instruments. All inquiries from those desiring to read papers should be addressed without delay, at latest by November 1,\* to the Business Committee Rooms of the German Association of Musical Pedagogues, 5, Lutherstreet, Berlin, W.62.

The following Scholarships at the Royal Academy of Music are open for competition: The Sainston Scholarship for violinists of either sex (the competition to be held about January 3); the Broughton Packer Bath Scholarship for violinists of either sex who are British subjects, and the Broughton Packer Bath Scholarships for male violoncellists who are British subjects (the competitions to be held about December 12); the George Mence Smith Scholarship for male singers who have never been students of the Royal Academy of Music (competition to be held about January 3). The following awards have been made: The Baume (Manx) Scholarship to Marguerite E. Morton; the Ada Lewis Scholarships to Arthur Phillips (organ), Giovanni B. Barbirolli (violinello), Evangeline Livens, Gwendda D. O. Davies (pianoforte); the Campbell Clarke Scholarship (singing) to Dorothy F. Simpson; the Stainer Exhibition (organ) to Dudley E. Poll.

\* The communication to us is dated October 3, and therefore could not appear before our November number.

Mr. Sterling MacKinlay is forming an Operatic Society, which will meet for rehearsal on Wednesday evenings. Public performances will be given from time to time, and while at first only light opera will be undertaken, it is proposed later on to include excerpts from grand opera in the programmes. Rehearsals of Edward German's 'Merrie England' will commence shortly. Applications for membership should be addressed to the Secretary, 32, Baker Street, W.

The South Place Sunday Concerts are again in full swing, having started on October 6 with a Beethoven concert; on October 13, Ravel's String Quartet in F was played by the Langley-Mukle Quartet; on October 20, the London String Quartet had undertaken to contribute to an interesting programme. Future arrangements are on the same enterprising lines, and it is to be hoped that the committee's appeal for support will be listened and responded to.

An impressive list of musical arrangements has been issued by the Royal Victoria Hall (the 'Old Vic.') for the Autumn and Winter. Every Thursday evening (except Boxing-Day) until January 30 will be devoted to music. There are concerts with well-known artists and, more frequently, costume recitals of favourite operas. The series is to be continued after January. The choir and orchestra number fifty, and Mr. Charles Corri is the conductor.

The annual Brass Band Festival took place at the Crystal Palace on September 28. In the championship section the test was from Rossini's 'William Tell,' and the result as follows: 1st, St. Hilda Colliery (Durham); 2nd, Irwell Springs; 3rd, Foden's Motor Works. All three bands were conducted by Mr. W. Halliwell. In the various competitions of the day there were over 200 competing bands.

The Chaplin Trio announce a concert of Shakespearean and 17th and 18th century music at Æolian Hall on November 9. The programme will include Bach's Triple Concerto, to be played on three harpsichords with string accompaniment by Mrs. George Cornwallis-West, Mr. W. Wostenholme, and Miss Nellie Chaplin, and many interesting numbers of varied character.

The first concert of the 'Schumann Season' announced by the London Trio takes place at Æolian Hall on November 18. The appointment of Signor Simonetti as violin professor at the Royal Irish Academy of Music, Dublin, necessitates his retirement from the Trio, and his place will be taken by Mr. Louis Pécskai. Professor Whitehouse remains as violoncellist and Madame Amina Goodwin as pianist.

The ninth annual competition for the Charles Phillips (late Elkin) Singing Scholarships took place at Bechstein Hall recently. There were ninety-six competitors, and the judges, Madame Ada Crossley and Mr. Thorpe Bates, awarded the scholarships to Marjorie Glover (Chorley Wood) and Francis Bates (Kilburn).

A Beethoven Festival is to be given at Edinburgh on February 25, 26, 27 and 28 and March 1, 1913, with the co-operation of the Hallé Orchestra, the Edinburgh Royal Choral Union, and Mr. Michael Balling. The programmes of the five concerts are planned to include all the symphonies.

Elgar's 'Caractacus' is to be performed by the Kirkcaldy and Dundee Choral Union this Winter, under the direction of Mr. Charles M. Cowe.

## Answers to Correspondents.

L. L.—Your instances are, in general, correct. But they foreshadow rather than anticipate the innovations of Wagner. The work of all great reformers in every branch of life could be similarly discounted.

SIMPSON.—We recommend for Chopin's Nocturne in E flat (Op. 48, No. 1): *Lento*,  $\text{♩} = 112$ ; *Poco più lento*,  $\text{♩} = 80$ ; *Doppio movimento*,  $\text{♩} = 132$ .

DIAPASON.—'Organ-playing,' by Dr. Percy Buck (Macmillan & Co., price 4s.) would suit your purpose well.

REX.—An answer to your question, sent on September 30 to the address given by you, was returned 'not known.'

G. F. B.—Monteverde (1568-1643) was the first to use the dominant seventh *unprepared*.

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In wishing you every success in that undertaking, it gives me much pleasure to say how complete and admirable upon all occasions I have found your Library, as well as your stock of music. Indeed your business has always seemed to me to lack nothing that any musician or student could possibly require.

Believe me, yours faithfully,  
(Signed) W. KUHE.

5, Clifton Road, Brighton,  
September 8, 1903.

Dear Mr. Chester,

In returning the Music you were kind enough to send me on selection, I cannot help saying a few words about your Music Library, and being the doyen of the Musical profession in Brighton, I hope it will not be arrogant in me, if I speak as the representative of the profession.

My experience is mostly with Music for String Instruments and for the Orchestra; and in that direction your Lending Library has done great things for us. It has enabled Conductors to attempt works, and the public to enjoy them, which it would have been very difficult and very expensive to procure without your help. The completeness of the Library is quite astonishing, and whether we wanted a Haydn Symphony or a Tchaikowsky, a Mozart or a Brahms, they were equally at our disposal, and so it was with Chamber Music.

I can only hope that you have been repaid for the labour and thought you must have given to this matter, and that it has been as profitable to you as it has been beneficial to us professors and the public.—Yours very truly,

(Signed) LEOP. STERN.

17, Cathcart Road,  
South Kensington, S.W., June 15, 1904.

Dear Mr. Chester,

I should like to be allowed to express my admiration of the skill, tact, knowledge, and promptitude which have enabled you to make so great a success of your Circulating Music Library. Your enterprise in always securing the latest important compositions published abroad, as well as at home, is so remarkable that my friends and I are accustomed to speak of Brighton as the most likely part of London and its suburbs in which to obtain anything in the way of music that is more than usually new or uncommon.

In the hope that your valuable services may long continue available to the musical public,

I am, dear Mr. Chester,  
Very faithfully yours,  
(Signed) EDGAR F. JACQUES.

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74, Hova Villas,  
Hove, Sussex,  
April 30, 1904.

Dear Mr. Chester,

If the testimony of an obscure amateur is of any use, I am very glad indeed to assure anyone who reads this, that for completeness, advantages, and low subscription, no other musical lending library I know can compare with yours; and I have tried some of the best in London, Vienna, Berlin, Paris, Moscow, and other great musical centres. No matter what music I want, and I have generally required the newest, foreign, and least-known works, you hand it me at once from your wonderful store, or procure it for me with a promptness that I have never experienced elsewhere.

Yours faithfully,

ERNEST E. CHANT.

Mr. Chester,  
Palace Place,  
Brighton.

19, Cathcart Road,  
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London, Sept. 15, 1904.

Dear Mr. Chester,

Since you deem my testimony of value, it gives me great pleasure to bear witness to the remarkable comprehensiveness of your stock of music.

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Yours truly,  
(Signed) F. GILBERT WEBB.

13, Albion Road,  
South Hampstead, N.W.,  
Feb. 28, 1905.

Dear Mr. Chester,

I duly received the parcel, and am glad that you have at last triumphed over the sleepy publishers.

I take this opportunity of thanking you for the way in which you have, during the last 24 years, always succeeded in supplying me with admirable promptitude and usually from stock—with the most out-of-the-way compositions by all sorts of foreign composers. It would have been a shame if these people had broken down your record!

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(Signed) F. CORDER.

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1, Norfolk Crescent,  
Hyde Park, W., March 27, 1905.

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I must write and compliment you upon your admirable and wonderfully comprehensive Musical Library, which seems quite unique and is kept thoroughly up to date.

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The music lover who resides at Brighton has certainly reason to be grateful to you for providing him with such excellent musical fare. As one who has partaken of this fare, I have much pleasure in expressing to you the delight I have experienced.

Believe me,

Yours sincerely,  
(Signed) ARTHUR HERVEY.

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## THE TIMES.

It is a setting of the Ode by Arthur O'Shaughnessy beginning "We are the music makers, and we are the dreamers of dreams," which extols the artist spirit as the motive power of human action. The words are of a kind to appeal strongly to such a mind as Elgar's and to bring from him music which makes a very direct appeal to the sympathy of his audience. The personal interpretation of the words given by the frequent quotations from his own earlier works no doubt heightens this appeal at the moment, and serves to secure an immediate acceptance for the work.

## DAILY TELEGRAPH.

The music is often of exquisite beauty, . . . the Ode represents Elgar in the highest development of his creative faculty.

## MORNING POST.

To illustrate the story of those who have inspired the music the composer draws from his own works, his quotations from himself being made with considerable subtlety. As in the case of a play founded upon a novel, it is necessary to know the original to appreciate its application, but as Elgar's music is now well known there is no difficulty on the part of the hearers. . . . The use made of familiar themes is happy, but nowhere is so successfully made as at that portion where the soloist enters to describe the ignorance of the singers as to the effect of their work. Here the theme of the Nimrod number from the Enigma Variations is used, and, as reinforced by the chorus, the effect is very striking. Though using recognisable matter, the composer employs it in the best manner, and he works this section up to a mighty climax.

## DAILY NEWS.

The whole is full of characteristic Elgarian beauty and ample contrasts. It is more easily intelligible at a first hearing than any of his important recent works, and its instant popularity would seem to be assured.

## DAILY EXPRESS.

There is not a great deal of music, melodically speaking, in the swing of the lines, and after writing one wholly beautiful theme—a theme that is constantly recurring, if never with quite the same alluring appeal as when it is first heard in the orchestra—the composer continues on his way with a wealth of harmonic colour and forceful rhetoric.

## DAILY MAIL.

"The Music Makers," Sir Edward Elgar's new choral ode, touches none of the depths of the composer's really memorable achievements excepting by the way of direct quotation. Yet it deserves, and will win, popular favour and many performances because of its fluent grace and beautifully accomplished workmanship.

Sir Edward Elgar is nowadays in the completest possession of his style of technical accomplishments. He can compose those glowing Elgarian harmonies, that rich orchestral colouring, whether he has or has not a considerable motive behind, just as Bach wrote counterpoint.

## DAILY CHRONICLE.

The brief prelude is full of that mystic atmosphere which Elgar knows so well how to produce, and the hushed entry of the chorus in some simple phrases is also very exquisite in effect. Then I think the music flags just a little until we come to a passage where the chorus sings (in ancient mode) of Nineveh, and the orchestra has a fine theme of swinging rhythm, suggesting an irresistible onward force.

Some of the finest music in the work begins with the entry of a contralto solo, "They had no vision amazing," sung to phrases of much imagination. . . . A fine climax, picturing "the infinite morning," is fashioned out of the big theme of the first Symphony, and soon the contralto voice enters again with a long solo of great emotional power and beauty. The ending brings once more the hushed mystic atmosphere with which the work opened.

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## THE TIMES.

It is indeed a remarkably brilliant piece of work of its kind, and is one which it is easy to appreciate. . . . We have first a delicate prologue for strings which directly pictures the sensations described in Browning's "Amphibian," then a delightfully humorous scene of the Fair, then music intended to contrast the characters of Fifine and Elvire. . . . He never seems at a loss for a moment, and if his drama is apt to call up recollections of modern Italian opera, all the devices serve him well, because they convey certain ideas in a direct way to his audience.

## DAILY TELEGRAPH.

Superbly put together, and invented and scored by a truly masterly hand, Bantock has not given us for many days a work so likely to bring worshippers to the shrine of his great and here genial talent.

## STANDARD.

Mr. Granville Bantock's musical counterpart to Browning's "Fifine at the Fair" is quite the best thing that he has given us. He is never at a loss for a happy phrase, never nonplussed for want of right shade of colour. His music is realistic—splendidly and convincingly so in the Fair scene—objective and subjective; picturesque, sensuous and strong. In the more introspective passages his instruments moralise with singular eloquence. The clash of emotion—there is no need to dwell upon the cause, since Browning is an open book to all—is handled with masterly effect. . . . It is delightful music, and good hearing from beginning to end.

## DAILY CHRONICLE.

Mr. Bantock's orchestral drama, "Fifine at the Fair," is a brilliant contribution to English orchestral literature, original and modern in its ideas and masterly in its orchestral treatment of these. The music is founded upon Browning's poem of the same name, and is divided into a prologue, drama, and epilogue (as in the poem). The first section has given Mr. Bantock an opportunity for his fine powers of musical characterization, and the themes illustrating the nature of the three protagonists (Fifine, the Man, and his wife, Gloire) are very expressive and cleverly handled. The drama opens with a clever tone-picture of the Fair, which is almost one of the best things in the work, this being followed by a "Fifine portrait" of much cleverness. The epilogue music perhaps attracts one more by its cleverness than its inspiration, but here, too, the composer has written some pages glowing with a fine emotion and of much dramatic power.

## PALL MALL GAZETTE.

Mr. Granville Bantock's orchestral drama, "Fifine," is a very brilliant and spirited piece of work, and in many ways stronger than any other work of the same class by Bantock.

## YORKSHIRE POST.

No living musician has a greater power of orchestral expression, and his poetic fancy is inexhaustible. Never has it been employed on a more charming subject or with better effect than in this case. He has produced a work which will compare with the symphonic-poems of Strauss, and will be regarded by most people as more uniformly musical. It is not going too far to style it a masterly work, and entirely successful. It gives us the composer's own impressions of the drama it illustrates in absolutely musical terms. It glows with colour; it is brilliant, atmospheric, passionate, in turn; and it is also thoroughly spontaneous and unaffected.

## MANCHESTER GUARDIAN.

In his orchestral drama, "Fifine at the Fair," Professor Granville Bantock has far surpassed all his previous achievements in orchestral music, and attempts not without success the scope of Strauss.

## OBSERVER.

Professor Granville Bantock's "Fifine at the Fair," which is inspired by Browning's poem, is, taken as a whole, perhaps the strongest and best-proportioned of all the composer's symphonic works, and the fullest of real feeling, while the themes are the most expressive he has given us. . . . The way in which they are used, so as to represent the interplay of forces between the three chief characters, and the genuine power and beauty of much of the orchestral writing, make the work exceedingly good to hear.

## SUNDAY TIMES.

He has succeeded in giving us a very picturesque and coherent Symphonic Poem, which is better worth listening to than almost anything from his pen.

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## THE TIMES.

It is a very happy work, full of a fresh, strong spirit of joyfulness. It opens with a simple pastoral theme which sets the tone of the whole and puts one in the presence of a strong personality brimming over with vitality. The swinging phrases of the "Rorate celi desuper" begun by the soprano solo and taken up by the choir carry on the feeling and throughout the Ode is continuously woven out of these and similar materials. There is majesty in the call to the heavenly power—"archangels, angels, and dominations"—to worship the Saviour, intimate tenderness in the appeal of the soprano solo, "Sinners, be glad and penance do," and the later stanzas calling upon all Nature in turn are touched with delightful suggestions of poetic feeling.

## DAILY TELEGRAPH.

Sir Hubert Parry has given us a legitimate successor to "The Blest Pair of Sirens." . . . Dunbar's poem consists of six stanzas, each followed by the refrain "Et nobis Puer natus est," or nearly so. A lovely pastoral movement opens the cantata. . . . We have no composer, and have had none in the memory of living man, who could so well have extracted the liveliness from Dunbar's verses as Parry, none who could have maintained as well as struck the true note of healthy geniality, and maintained it so homogeneously, none who could have done this with a more marked individuality. . . . There is much that is beautiful for the soprano soloist, on this occasion Miss Ada Forrest, but nothing so lovely as the appeal to sinners to be glad unless it is the sublime gloriousness of the refrain of the fifth stanza and the superb sound of the chorus work in the final—a passage well worthy to rank with the famous close of Milton's Ode referred to at the beginning of this notice. . . . We are likely to hear far more of the Ode than of any of the immediately previous compositions by Sir Hubert Parry, and I, for one, will gladly be among the listeners whensoever called upon, for it is a work of sublime loftiness, of joyous feeling.

## STANDARD.

It is difficult to decide which to admire more, the fidelity with which the composer repeatedly selects the same method to express his thoughts, or the ease with which he develops his subject and elaborates his contrapuntal themes. . . . There is some good eight-part writing, and the music for the double chorus in the final section is of characteristic strength and fibre, and ultimately develops into a powerful climax, which gives place to a serene treatment of "Pro nobis puer natus est," the refrain of the poem.

## MORNING POST.

There is nothing complicated or diffuse in the music. The simple design adopted shows the hand of experience. Anything ornate would have been out of keeping with the nature of the poem. The customary resource of the composer is employed with full effect, and it remains yet another example of Sir Hubert Parry's power of writing vocal music that has a definite and individual ring. An appropriate atmosphere is established at the beginning by an introduction of pastoral character which creates a cheerful mental picture. The impression of simple joy is never disturbed throughout the work. Some broad unison effects from the chorus, a fine choral passage in Sir Hubert Parry's best style, illustrative of the celestial choirs, a melodious and well-written section for the solo voice, and a well-wrought climax before the calm end are the features in this gratifying work. . . . The fame of the work is likely to extend, carrying with it an increase of the renown of the composer.

## STAR.

The composer has reproduced the archaic quaintness of the text and there is a fine joyousness about the music. It has an abundance of characteristic Parryish climaxes in which bustling figures tumble over each other in sheer exuberance of spirits, and sometimes, as in the charming pastoral opening, a higher imaginative note is touched. The skill with which the melody of the refrain is varied is notable.

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## MALE VOICES

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Alexander (Humorous) (T. (or A.) T.B.B.) .. .. .	A. H. Brewer	2d.	Lullaby (Op. 49, No. 4) (arr. by John E. West) .. .. .	Brahms	1d.
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Boy, The (Humorous) (T. (or A.) T.B.B.) .. .. .	A. H. Brewer	3d.	Marching (Op. 41, No. 4) (Humorous) .. .. .	Schumann	3d.
Duncan Gray (T. T.B.B.) .. .. .	A. M. Richardson	3d.	Night March, The (Op. 62, No. 1) .. .. .	Schumann	3d.
Early one morning (arr. by T. F. Dunhill) (A.T.B.B.) .. .. .	Folk-song	2d.	Orpheus. Humorous (A.T.B.B.) .. .. .	C. H. H. Parry	4d.
Evening Song .. .. .	Laurent de Rille	3d.	Pibroch of Donuil Dhu .. .. .	Granville Bantock	4d.
Festival Song .. .. .	Granville Bantock	4d.	Sailor's return, The .. .. .	P. E. Fletcher	4d.
Glories of our blood and state, The .. .. .	Granville Bantock	3d.	Softly fall the shades of evening (arranged) .. .. .	Hatton	3d.
He that hath a pleasant face (arranged) .. .. .	Hatton	2d.	Soldier, rest .. .. .	A. Somervell	3d.
Hymn to Harmony .. .. .	Laurent de Rille	4d.	Song of Freedom (Op. 62, No. 2) .. .. .	Schumann	3d.
Laird o' Cockpen .. .. .	Granville Bantock	4d.	That very wise man. Humorous (A.T.B.B.) .. .. .	C. H. H. Parry	3d.
Lament, A (arr. by H. Elliot Button) .. .. .	German Folk-song	2d.	There was an old man. Humorous (T. (or A.) T.B.B.) .. .. .	A. H. Brewer	3d.
Land of the leal, The (arr. by H. Elliot Button) .. .. .	Scottish Air	2d.	United are we (Op. 41, No. 2) .. .. .	A. H. Brewer	3d.
Lass of Richmond Hill, The (A. (or T.) T.B.B.) .. .. .	A. H. Brewer	3d.	Viking Song (Op. 39) .. .. .	Julius Harrison	3d.
Let the hills resound (arranged) .. .. .	Brinley Richards	4d.	Walpurga (Op. 39) .. .. .	F. Hegar	6d.
Little Sandman, The (arr. by John E. West) (T. (or A.) T.B.B.) .. .. .	German Folk-song	3d.	Ware, Wire! .. .. .	C. Lee Williams	3d.
Lotus flower, The (Op. 33, No. 3) .. .. .	Schumann	2d.	Winter is gone, The (arr. by R. Vaughan Williams) .. .. .	English Folk-song	2d.
Lucifer in starlight (6 parts) .. .. .	Granville Bantock	6d.			

## FEMALE VOICES

(THREE-PART (S.S.A.) and with Accompaniment)  
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Annie Laurie (arr. by C. Macpherson) .. .. .	Scottish Air	3d.	Maiden of the "Fleur de Lys" (arranged, unaccomp.) .. .. .	E. A. Sydenham	1d.
Ballad of Sir Humphrey Gilbert, The .. .. .	W. Wolstenholme	6d.	Mermaid, The (Op. 69, No. 3) (5 parts unaccomp.) .. .. .	E. A. Sydenham	1d.
Beauteous morn .. .. .	E. German	3d.	Oh, the merry May (unaccomp.) .. .. .	P. E. Fletcher	3d.
Blow, ye gentle breezes (4 parts unaccomp.) .. .. .	J. C. Marks	3d.	Pixies, The .. .. .	S. Coleridge-Taylor	3d.
Come away, death .. .. .	J. Harrison	3d.	Queen of the heavens (Op. 37, No. 3) (4 parts) .. .. .	Brahms	3d.
Dawn of Day, The (arranged) .. .. .	S. Reay	3d.	Rhyme of the four birds, The .. .. .	A. C. Mackenzie	3d.
Dream, baby, dream (unaccomp.) .. .. .	P. E. Fletcher	3d.	River King, The (Op. 91, No. 3) (4 parts unaccomp.) .. .. .	Schumann	1d.
Earth and Man, The .. .. .	A. C. Mackenzie	3d.	See, see what a wonderful smile (4 parts unaccomp.) .. .. .	Colin Taylor	3d.
Echoes .. .. .	J. Pointer	3d.	Sing ye praises (Op. 37, No. 2) (4 parts) .. .. .	Brahms	1d.
Encinctured with a twine of leaves .. .. .	S. Coleridge-Taylor	3d.	Sleep, little baby (S. solo) (4 parts unaccomp.) .. .. .	Colin Taylor	3d.
Evening Song (2 parts) .. .. .	J. Ireland	3d.	Softly fall the shades of evening (arranged, unaccomp.) .. .. .	Hatton	3d.
Exiles, The (unaccomp.) .. .. .	Laurent de Rille	6d.	Song of morning, A .. .. .	A. C. Mackenzie	3d.
Father Eternal (Op. 37, No. 1) (4 parts) .. .. .	Brahms	1d.	Song of the Ermine .. .. .	César Franck	3d.
Forest Fay, The (Op. 69, No. 2) (4 parts unaccomp.) .. .. .	Schumann	1d.	Spring Song, A (arranged) .. .. .	C. Pinsuti	3d.
Full fathom five (2 parts) .. .. .	J. Ireland	1d.	Stars of the Summer night (2 parts) .. .. .	E. Elgar	6d.
Golden slumbers (2 parts) .. .. .	A. H. Brewer	3d.	There is a garden in her face (2 parts) .. .. .	J. Ireland	1d.
Good-night, beloved (arranged, unaccomp.) .. .. .	Pinsuti	1d.	Three Fishers, The (4 parts unaccomp.) .. .. .	W. Wolstenholme	1d.
Here a pretty baby lies .. .. .	H. A. Smith	1d.	To Blossoms .. .. .	P. Bowie	3d.
In the warm blue weather (4 parts unaccomp.) .. .. .	Colin Taylor	3d.	What can lambkins do? .. .. .	S. Coleridge-Taylor	3d.
June roses (Op. 29, No. 2) .. .. .	Schumann	1d.	Ye banks and braes (2 parts) .. .. .	A. M. Richardson	3d.
Lullaby (Op. 49, No. 4) (arranged) .. .. .	Brahms	1d.			
Ditto (2 parts) .. .. .	Brahms	1d.			

§ Orchestral Accompaniment.

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